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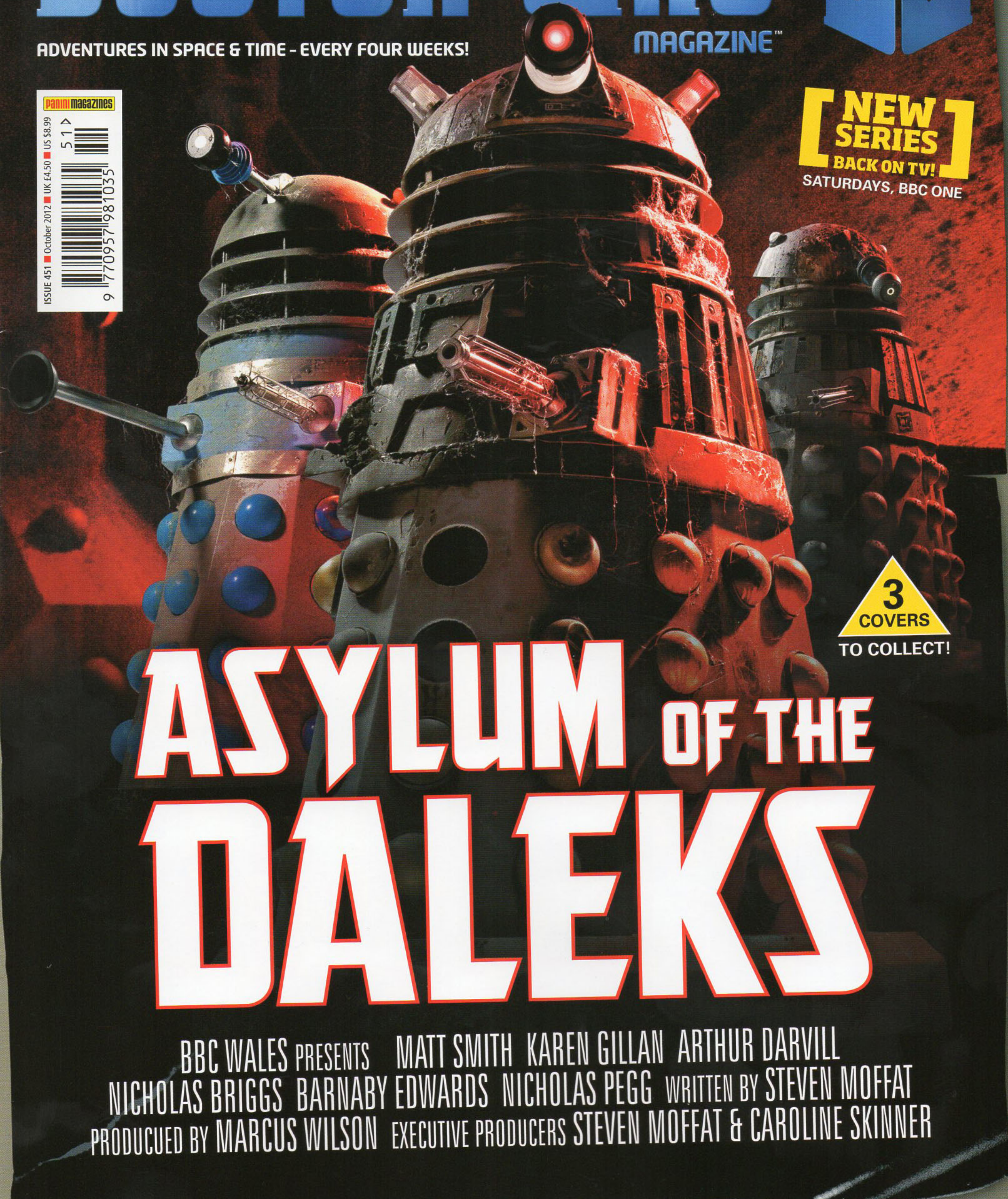

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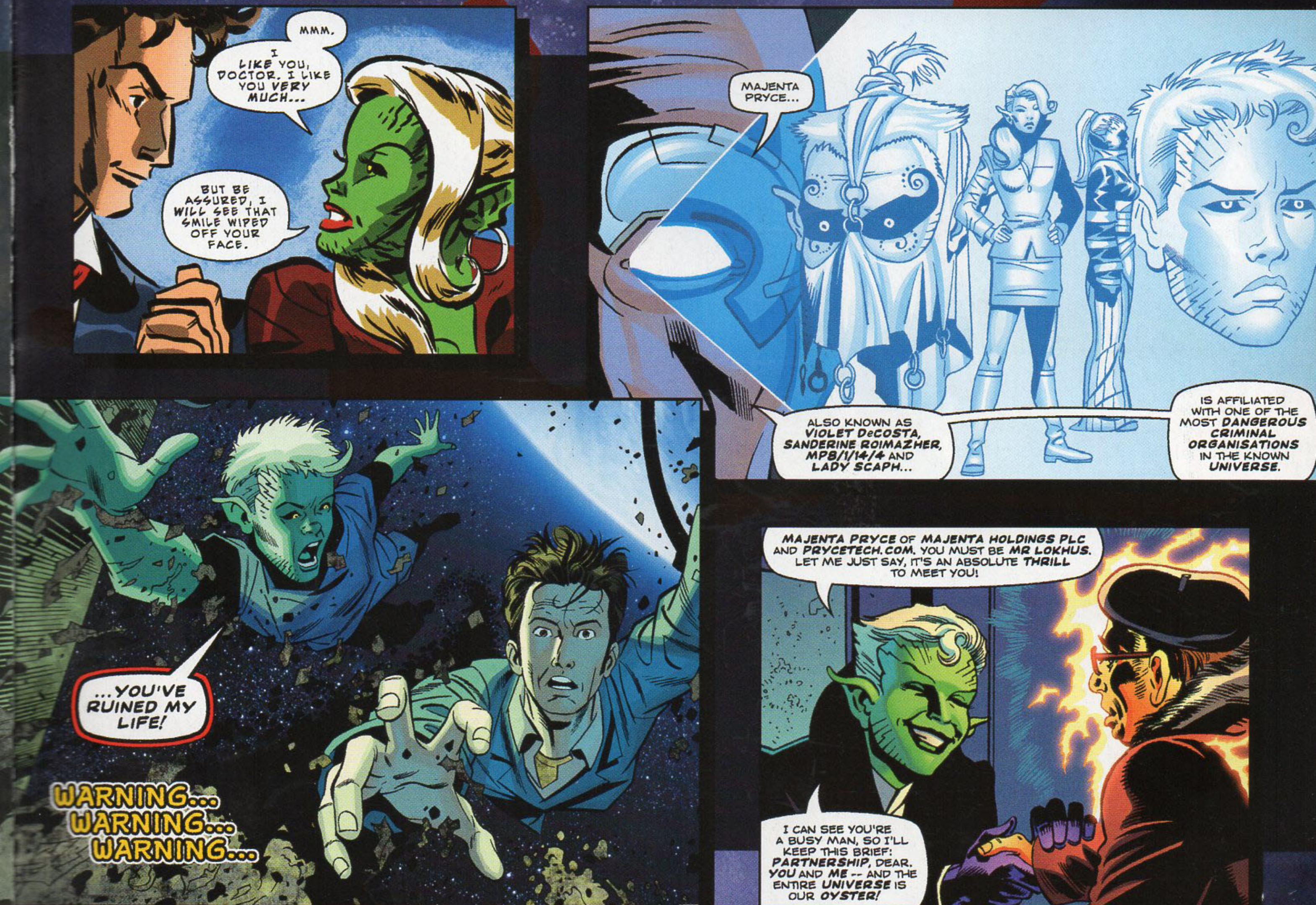
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THE FLOOD
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A GRAPHIC NOVEL

PULL TO
OPE
DWM 451

28

"It's such a great story. *Doctor Who* does a Western! With gunslingers! And Cyborgs! It's bound to be special..."

DOCTOR WHO MAGAZINE BBC

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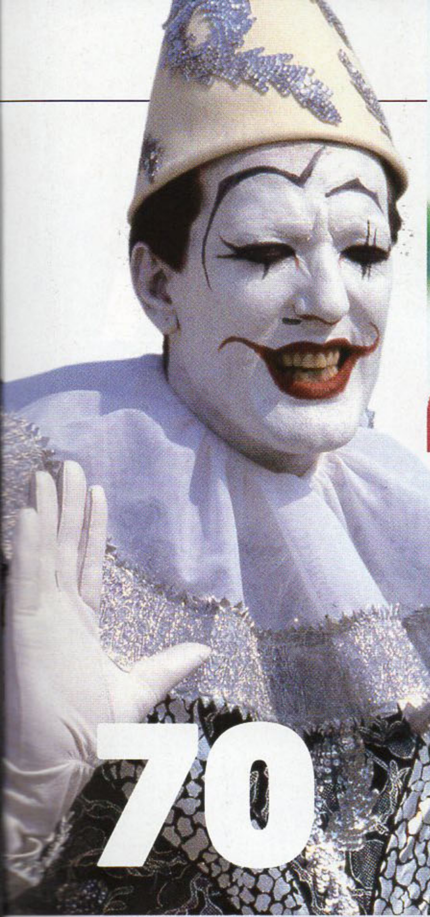

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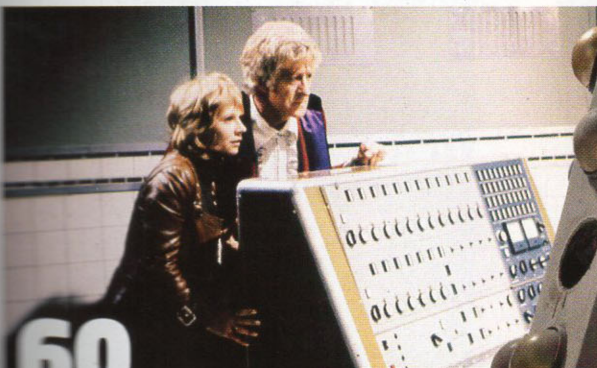

LETTER FROM THE EDITOR

Welcome to Issue 451 of **DWM** – and apologies. In all likelihood you will be reading this a week or more after our advertised publication date of Thursday 23 August. I'm still clinging to the vain hope that our printers and distributors will find a way to get us into the shops on time, but I've been told that this is unlikely, and that – because of the August Bank Holiday – subscription copies could arrive later still.

Truth is, time has simply beaten us this issue. A huge amount of the material we needed for this issue was delivered after the print deadline had already passed, and while the Doctor can travel backwards in time, sadly we can't. The problem with missing a printing slot is that there's a knock-on effect – once we've missed the slot we were allocated by the printers, there may not be another one available for quite some time. Other magazines – those that hit their deadlines – must, quite rightly, take priority in the queue. What this means in practice (and apologies if this is all terribly dull) is that a magazine that runs even a single day over its deadline could end up being delivered to the shops a week or two late. (And I'm afraid we were a *lot* more than a single day late to the printers – more like ten days.)

So if you are reading this after *Asylum of the Daleks* has been transmitted on BBC One... Oh dear. I really am sorry. I only hope our tardiness doesn't spoil your enjoyment of this issue's contents too much, but I'm very aware that it might.

Moving on... *Doctor Who* is back on television! Ah, how those words never cease to be exciting. But I am saying absolutely nothing more about it. Quite apart from anything else, I don't know what you may or may not already know by now. And if you *have* seen Episode 1... yes, I know! Kept *that* quiet, didn't they?!

But on a much sadder note, for the second issue running *Gallifrey Guardian* has the sad duty to report the death of one of the Doctor's former companions. I regret that I never had the honour of meeting either Caroline John or Mary Tamm – but I loved their performances in *Doctor Who*, and they both enriched the programme beyond measure. They'll both be much missed – of course they will – but it's hopefully a small consolation to all of us that their work will live on forever.

Sad Times. Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This issue, Steven unveils the new series of *Doctor Who*!

It's only a heartbeat away: at long last, the new series is coming. But first I have a sacred duty – a tradition must be honoured. Yes, stop glancing at your watch and looking impatient, the time is upon us. It's the *Meet the Writers Production Notes*.

And here we stand before you, shuffling and shy, blinking in the sunlight, chained together for our long years of toil.

Fear us – for we are the writers of Series...

Um.

Any ideas?

Well, I have well and truly messed up the numbering now, haven't I? Calling Series Five, 'Series One', before calling Series Two, 'Series Six', and then getting confused about whether to count David's Specials as a series (why not, I say) and now another split run. Series 7a?

Nah, boring. We're going to lose two mighty heroes, we're not naming the vessel of their final voyage '7a', I forbid it.

So. Series Pond, it is. I like that, has a certain ring. And here's a quick round-up of the writers and their Pondisodes (yes, I went there, deal with it).

Pondisode One:
Asylum Of The Daleks by Steven Moffat

Ahh, Moffat, what is there left to say, except "Shut up, you droning Scottish fool." You know I *love* Daleks. Yeah, I know, Weeping Angels and all that, but when it comes to *Doctor Who*'s top dog monster it's always, *always* going to be the Daleks. And since I was a little boy, I've always wanted to write a Dalek story. And it nearly happened in Series Three (whatever number that is, these days). Julie Gardner asked to me write a two-parter about the Daleks in New York! I almost broke into song. And then burst out crying – because I was doing a series called *Jekyll* (no, I don't remember it either), and didn't have time. So that one slipped by me (but launched the career of Helen Raynor, and allowed me to write *Blink*, so it's not all bad) and it wasn't till I was running the show that I got my chance to write a Mark 3 Travel Machine adventure. And the first thing I was sure of, as I came swaggering through the *Doctor Who* office door and chose some new curtains, was I was going to write the Daleks.

Except... damn it, except I wanted Churchill with the Daleks, and I knew beyond doubt, there was someone else would write Churchill far better than I ever could. So with a heavy heart I handed the Daleks over to the amazing Mr Gatiss.

But now my time has come. Restraint be damned, it's *my* go – and I had a title I'd been longing to use. "Joshua," I said to my 13-year-old son, "would you like to know the title of my next *Doctor Who* script?"

"Sure," he said, all cool and teenagery.

"*Asylum of the Daleks*!" And of course, upon those words, all coolness vanished and there was whooping and air punching and running around the garden with arms out, making plane noises. "Nice title," said Joshua finally, "Now please come in from the garden, Dad, the neighbours are staring."

(I also told David Tennant the title at my birthday party. I'm gratified to say we *both* ran around making plane noises.)

Pondisode Two:
Dinosaurs on a Spaceship by Chris Chibnall

Back in those distant, hazy days when I was new in this job, I was knocked out by Chris Chibnall's first script. Not just by the stellar writing, which caused my teeth to grind with envy, but because he had invented the Best Monster Ever. Officially the best. I couldn't wait to see him at the script meeting to congratulate him on his genius. But come the day, seated between Piers Wenger and Beth Willis, I could hear Chris approaching along the corridor, when my two co-execs whispered, "We can't afford those monsters, by the way – better tell Chris."

Chris walked in to see me sitting there, white-faced, gaping and quite possibly crying.

Now those monsters have yet to make it to the screen (one day, Chris, I'm on the case), but having persuaded the Chibnall back to the show, I knew I had to make up for that heinous last minute budget cut.

So at the pitch meeting I fixed him in the eye, and gave him the totality of his brief – just the title. "*Dinosaurs...*" I said, "*on a Spaceship*!! And before you ask, yes, we *can* afford it."

Chris considered for a long moment, then nodded. "I'll do it," he said, still a little puffed from running around the room making plane noises.

Pondisode Three:
A Town Called Mercy by Toby Whithouse

Every so often, I go to awards ceremonies as a nominee. And on those puffed-up occasions, I always entertain the fantasy that I might actually win – actually win an actual award, actually for real. The antidote to this delusion is to glimpse Toby Whithouse across the room. At which point I sigh, tear up my acceptance speech and throw a glass of wine over the *Being Human* showrunner.

"A Western," I said to Toby. "A *Doctor Who* Western! What do you think?"

A month later we had *A Town Called Mercy*. And it's perfect, of course – as a writer, to look at a page of Toby's dialogue is to stare into the face of your own inadequacy, I think you're going to love this one. Let's be honest, you only have to look at old bandy-legs Smith to wonder who stole his horse. Well that horse now has a name, and I can honestly say that name is my favourite moment in the new run of *Doctor Who*.

Pondisode Four:
The Power of Three by Chris Again Chibnall

I like to think, when Chris got home after the Dinosaurs meeting, and finally got done running around the room making plane noises, he discovered he'd written a perfectly formed first draft. Because from our point of view, it really did seem that effortless: one of the best drafts I've ever read of anything. So come the meeting, I said "We've got about two notes. And they're both very small. So don't waste your time with a second draft right now, do another script."

He looked a little startled, and asked, "What do you want?"

"The Doctor, from the point of view of the Ponds."

"I don't know what you mean. What does that mean?"

"I don't know. Show me!"

And dear God, did he! Since I started the story of Amelia Pond, I have wanted to write the ultimate Doctor/Amy scene: the one that would sum it all up. It's tough with those two, to get them talking at all. One is an emotionally reticent man with a thousand years of love and loss, and the other is Scottish. But here is that ultimate scene, that perfect summation of who they are to one another and why. It's in the second half of the episode and you won't miss it, because it is *brilliant*. Frankly, the only thing wrong with it that I can see, is that I DIDN'T WRITE IT. Damn you, Chibnall – damn your talented eyes.

Pondisode Five:
The Angels Take Manhattan by Steven Moffat

I hate endings, says the Doctor. So do I. but this is it – the last act of Amy and Rory. The end of the best of days. I feel like I've been running around a garden making plane noises for an endless summer afternoon – but now it's getting dark, and it's time to go inside. Goodbye Ponds – we're coming in to land. DWM

Illustration: Ben Morris

GALLIFREY GUARDIAN

The Doctor is back for his thirty-third series – and some things never change...

The new series, Pondlife & Christmas!

D*octor Who* returns for a brand new series on Saturday 1 September on BBC One. Five new episodes will air across the month, starring Matt Smith as the Doctor with Karen Gillan as Amy and Arthur Darvill as Rory.

The new series will see the Doctor and his companions encountering the Doctor's arch foes the Daleks, discovering dinosaurs on a spaceship, visiting the Wild West, and taking a trip to New York where Amy and Rory will finally part company with the Doctor. **DWM**'s previews for the new series start on page 16. Watch out also for *Pondlife*, an exclusive multi-part 'Prequel' to the first episode, *Asylum of the Daleks*, that will be available to view on the BBC's *Doctor Who* website (*www.bbc.co.uk/doctorwho*), with each part released in the five days leading up to the series première.

Meanwhile, the production team is still hard at work on future episodes. In August, work began on the recording of the 2012 *Doctor Who* Christmas Special, written by Steven Moffat.

"Christmas is almost upon us," executive producer Caroline Skinner tells **DWM**. "Except, erm, it's still August. Seriously, though, we're only a few days into recording and already I'm overexcited by... everything, really."

DOCTOR WHO MAGAZINE
THRILLING ADVENTURES IN TIME AND SPACE
DOCTOR WHO SET FOR BBC TV COMEBACK!
KILLER CATS! THE LOST STORY THAT CHANGED GALLIFREY FOREVER
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IT'S A GAS! THE CURIOUS TALE OF SPRING-HEELED JACK CONCLUDES
SOUND, MAN! WE LISTEN IN ON THE FOLKS BEHIND THE BBC RADIO COLLECTION
YOU! WHO!
RICHARD E GRANT TALKS EXCLUSIVELY TO DWM ABOUT TAKING TO THE TARDIS FOR BBC'S NEW WEBCAST THE SCREAM OF THE SHALKA!

Heading the guest-cast list for the Special is **Richard E Grant**. Richard has starred in over 40 movies, including *Bram Stoker's Dracula*, *Jack and Sarah* and *Gosford Park* – but is perhaps still best known for the role of the alcoholic Withnail in *Withnail and I*, the part that brought him to public attention back in 1987.

Richard has also played the Doctor himself – not once but twice before. In *The Curse of Fatal Death*, a *Doctor Who* parody produced for 1999's Comic Relief, written by *Doctor Who*'s current showrunner, Steven Moffat, Richard was one of several well-known actors to briefly appear as one of the Doctor's incarnations. A more substantial opportunity to play the role came in 2003 when Richard gave voice and his likeness to the Doctor in an animated adventure for the BBC's *Doctor Who* website, written by Paul Cornell.

"I played Doctor Who in the digital animated *Scream of the Shalka*," recalled Grant of the online story (seen on the cover of **DWM** 336, above), "and I'm honoured to be in the Christmas Special."

Joining the guest cast alongside Richard E Grant in the Christmas Special are **Tom Ward** and **Liz White**. Tom is best known for his regular role as Harry Cunningham in the BBC's forensic crime drama series *Silent Witness*. He also starred in the BBC's adaptation of Sir Arthur Conan Doyle's *The Lost World* in 2001 and played science-fiction author, HG Wells in the 2001 TV mini-series *The Infinite Worlds of HG Wells*.

Liz White was a regular in both series of BBC One drama *Life on Mars* in 2006 and 2007, in which she played Annie Cartwright. The following year she starred in the series *The Fixer* as Jess Mercer and more recently she could be seen as Jennet in the chilling *The Woman in Black*.

Although a date and time for the Christmas Special have yet to be confirmed, it is anticipated that it will be shown on Christmas Day evening, where *Doctor Who* has been scheduled for the past seven years.

THIS ISSUE

Mary Tamm

Mary Tamm, who played the Time Lady Romana opposite Tom Baker's Fourth Doctor, passed away in July at the age of 62. p8 ►

Origins Drama

A one-off drama based on the story of the genesis of *Doctor Who* has been commissioned for 2013. p9 ►

Clawed Back

New extras are revealed for the soon-to-be released Special Edition DVD of *The Claws of Axos*. p8 ►

Who Monopoly

MONOPOLY
DOCTOR WHO

■ To mark next year's 50th anniversary of *Doctor Who*, Winning Moves has produced a special edition of the classic board game, Monopoly. Replacing the streets of London are the titles of *Doctor Who* stories, and all 11 Doctors are featured on the board. The playing pieces include the Fourth Doctor's scarf, designed especially for this limited edition. This 50th anniversary special limited edition set will be available from 28 August, RRP £29.99. See *forbiddenplanet.com* for more details.

They're back! New *Red Dwarf*.

Red Dwarf X

■ The tenth series of the sci-fi comedy *Red Dwarf* has at last been completed, and is due to début on digital channel Dave this autumn – keep your eye on the schedules for precise details!

Companion Calendar

■ Fantom Films is to release a 2013 calendar which promises 'twelve months of glamour in time and space'. Each month is accompanied by a photograph of one of six actresses to have played a *Doctor Who* companion – Anneke Wills (Polly), Deborah Watling (Victoria), Katy Manning (Jo), Mary Tamm (Romana), Sarah Sutton (Nyssa)and Nicola Bryant (Peri). All the photographs have been fully endorsed and approved by the actresses concerned. Each calendar costs £12.99 and when ordered directly from the Fantom Films website at *www.fantomfilms.co.uk* will come autographed by one of the featured stars.

WHO GIRLS
Calendar 2013
Twelve Months of Glamour in Time & Space...

Mary Tamm 1950 - 2012

Mary Tamm as she appeared in her 1978 *Doctor Who* début, *The Ribos Operation*.

After a long battle with cancer, actress Mary Tamm passed away on 24 July. She was 62. Mary played the first incarnation of the Time Lady Romana in *Doctor Who*'s sixteenth series in 1978/79, joining Tom Baker's Fourth Doctor in the hunt for the Key to Time.

Following her departure from the show, Mary's association with *Doctor Who* would continue until the end of her life, through occasional convention appearances, interviews, and contributions to the *Doctor Who* DVD range. She played Romana again in three of Big Finish Productions' *Companion Chronicles* audio readings – *The Stealers from Saiph*, *Ferril's Folly* and *Tales from the Vault* – as well making a guest appearance in the *Gallifrey* series which starred her TV successor, Lalla Ward, as the second Romana. In 2011, also for Big Finish, Mary joined Tom Baker to record seven new audio dramas for the Fourth Doctor and Romana which are scheduled to be released in 2013.

In 2009, Fantom Films published *First Generation*, the first volume of Mary's autobiography. Mary had been working on the second volume, but it is yet to be announced whether or not this will now be published.

The news of Mary's passing was greeted with great sadness from her friends, colleagues, and *Doctor Who* fans.

'She was a darling companion and wonderfully witty and kind. I'm so sorry to hear of her death,' wrote Tom Baker on his website.

David Richardson, who produced Mary's Big Finish audios, said "Mary was just brilliant to work with – and such fun, with her infectious laugh and naughty sense of humour. I feel honoured to have had so many opportunities to work with her over the past year."

Doctor Who's current showrunner, Steven Moffat, said, "I remember Mary Tamm's first appearance so vividly – the ice Queen on the TARDIS. The Time Lady who thought the Doctor was *her* companion. Perfectly brought to life by Mary, with such style and wit, you always thought she could have kicked the Doctor out of the time machine and got on with the adventure herself. A generation of little girls threw away the idea of being an assistant, and decided to fly the TARDIS for themselves."

Many expressed their thoughts via Twitter, including Colin Baker, who played the Sixth Doctor: 'Shellshocked to hear Mary Tamm is gone. A funny, caring, talented, lovely and down to earth lady.'

'Just heard the terrible news that Mary Tamm has died. Completely shocked. Very sad' wrote Nicola Bryant, who played companion Peri opposite Colin's Doctor.

The Second Doctor's companion Anneke Wills (Polly) tweeted, 'How sad! A brave, beautiful woman, she will be greatly missed. I'm grateful to have known her' while her TV co-star Frazer Hines (Jamie) tweeted 'I'm still reeling from the shock of Mary passing away! Always a smiley friendly person whenever we met at cons.

Tragically, Mary's widower Marcus Ringrose died of a heart attack just hours after Mary's funeral on Tuesday 7 August. Mary and Marcus are survived by their daughter, Lauren, and their grandson Max.

DWM will be presenting a full tribute to Mary's life and career in a future edition, while readers remember Mary on page 12 of this issue.

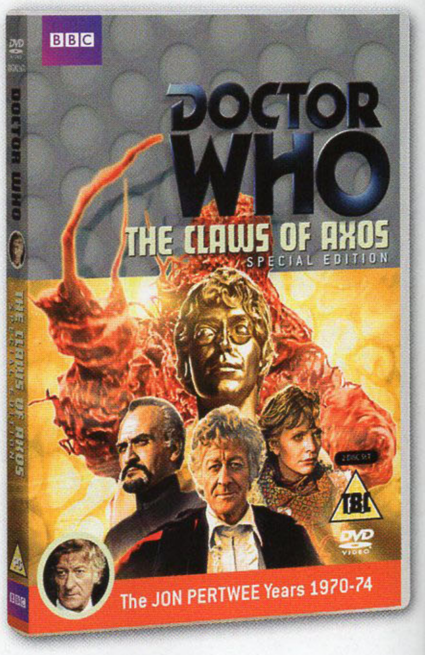
The Claws of Axos - Special Edition extras announced

Originally released on DVD in 2005, a new 'Special Edition' of the four-part Third Doctor adventure *The Claws of Axos* is set to be released this autumn.

Although the BBC held both Episode One and Episode Four in their original PAL video format, the third and fourth episodes were only held as relatively poor-quality American NTSC recordings. Restoration work on the episodes for the 2005 DVD release resulted in a significant improvement in quality over that of the 1992 VHS release. However, recent years have seen advancements in both restoration technique and technology. As a result, this new Special Edition will present the story in better quality than ever before.

In addition to the extras on the 2005 DVD, several new supporting features have been commissioned for this new release. "I've been able to contribute two very different documentaries to *The Claws of Axos* Special Edition," producer Chris Chapman tells **DWM**. "*Axon Stations! Making the Claws of Axos* and *Living with Levene*. The latter is something of a mad departure for the range. In the best Louis Theroux tradition, comedian Toby Hadoke sets off to spend a very weird weekend with one of *Doctor Who*'s most eccentric figures, John Levene – *aka* UNIT's trusty Sergeant Benton! You'll have to grab the DVD to see what kind of oddities await Toby..."

The Claws of Axos Special Edition will be available from 22 October, RRP £19.99.



The origins of Doctor Who to be dramatised for 50th anniversary

The BBC has announced that a special, 90-minute drama that tells the story of the origins of *Doctor Who*, and of the people who created it, will be shown to mark the 50th anniversary of the series in 2013.

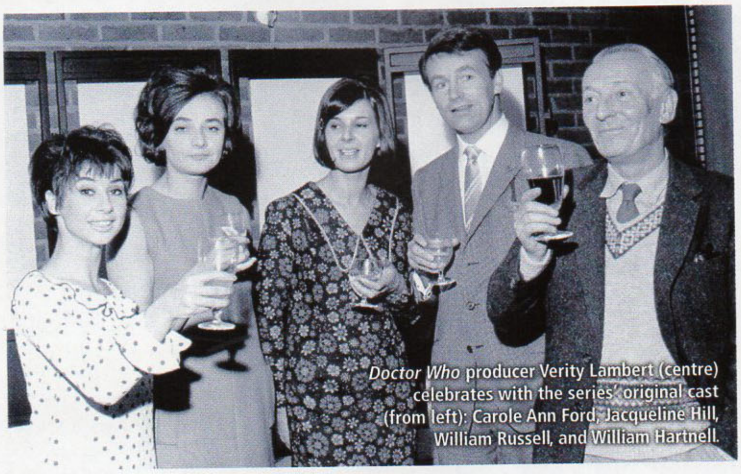
Entitled *An Adventure in Space and Time* – the tag line used to promote the original launch of the series – this one-off drama will be written by **Mark Gatiss**, who has had a long association with *Doctor Who*. Mark has written several episodes for the series since its return to our screens in 2005, including 2010's *Victory of the Daleks*, last year's *Night Terrors*, and two episodes to be broadcast next year.

"This is the story of how an unlikely set of brilliant people created a true television original," said Mark on the announcement of his new commission. "And how an actor – William Hartnell – stereotyped in hard-man roles became a hero to millions of children. I've wanted to tell this story for more years than I can remember! To make it happen for *Doctor Who*'s 50th birthday is quite simply a dream come true."

Doctor Who showrunner Steven Moffat and producer Caroline Skinner will be the executive producers of the drama, which was commissioned by Ben Stephenson (BBC Head of Drama), and Janice Hadlow (Controller of BBC Two).

"The story of *Doctor Who* is the story of television," said Steven Moffat. "So it's fitting in the anniversary year that we make our most important journey back in time to see how the TARDIS was launched."

An Adventure in Space and Time is the latest of several BBC dramas in recent years that have been based on the true events and real relationships behind popular TV shows and comedy acts. In 2008, BBC Four broadcast a series of dramas based on the true lives of television personalities, including *The Curse of Steptoe* which focused on the relationship, both on and off-screen, between Harry H Corbett and Wilfrid Brambell, the stars of *Steptoe and Son*. 2010's *The Road to Coronation Street*, also shown on BBC Four, detailed the efforts of script writer Tony Warren to create and launch Granada Television's hugely successful Northern soap opera. *Eric and Ernie*, shown on BBC Two in 2011, dramatised the early days of comedy double-act Eric Morecambe and Ernie Wise and garnered a BAFTA for Daniel Rigby for his performance as Eric Morecambe.


Doctor Who producer Verity Lambert (centre) celebrates with the series' original cast (from left): Carole Ann Ford, Jacqueline Hill, William Russell, and William Hartnell.

However, the idea for a drama based on the genesis of *Doctor Who* actually pre-dates all of these productions. Kevin Davies, who produced the 1993 documentary *30 Years in the TARDIS*, had originally proposed a 'docu-drama' about the series to be produced for the show's 30th anniversary. Ten years later, in **DWM** 335, Mark Gatiss related how his original efforts to get his *Doctor Who* drama made to tie-in with the 40th anniversary of the series had proved unsuccessful. Happily though, with the passage of time and the return of *Doctor Who* as a mainstream television hit, the attitude of the BBC has changed.

"I've been banging on about writing this story for years!" a delighted Mark tells **DWM**. "Of how Cliff, Lola and Sue became Ian, Barbara and Susan. How a quirk of timing gave birth to the dreaded Daleks and created a phenomenon. How a crotchety actor became a crotchety hero. Above all, how the talents of Sydney, Verity, Waris, Bill and many others created the international institution that we all still love. Check the radiation reading, child, it's time to step through those legendary double doors once more..."

Further details of the production, along with casting, will be announced next year. *An Adventure in Space and Time* will be broadcast on BBC Two, and although the time and date of transmission have yet to be announced, it is anticipated that it will be close to the 50th anniversary of *Doctor Who* – on Saturday 23 November 2013.

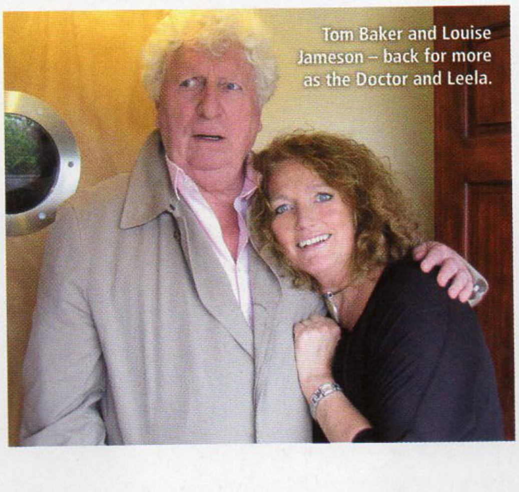
The Fourth Doctor is back for a fourth audio series!

Audio company Big Finish is looking to the future with some new additions to its prodigious output of audio productions.

"We're delighted to exclusively reveal in **DWM** that Tom Baker will return in 2015 for a fourth series of *The Fourth Doctor Adventures*," line producer David Richardson tells us. The first series, featuring the return of Tom to his most celebrated role was released earlier this year, in which he was joined by Louise Jameson as his companion, Leela. The second season, featuring the late Mary Tamm as Romana in the companion role will be available from January 2013, while Leela returns in the third series, scheduled for release in 2014.

"In addition," David tells **DWM**, "we have a brand-new range that is in its formative stages. That won't appear until 2014, so look out for a big announcement next year..."

Big Finish has recently had its licence with AudioGO to make *Doctor Who* on audio extended up to December 2015. The company has been making *Doctor Who* since 1999, and the terms of its licence allows it to tell new stories for the first eight Doctors and their companions.

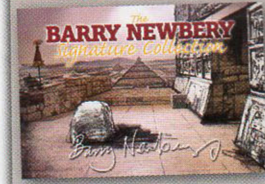

Tom Baker and Louise Jameson – back for more as the Doctor and Leela.

"I'm so excited that we can continue our voyages with the Doctor for at least another three years," says executive producer Jason Haigh-Ellery, "and so pleased that AudioGO and the BBC continue to trust us with the telling of these stories."

"It's been a privilege and a pleasure for me to have worked on the *Doctor Who* audio range since 1999," adds executive producer Nicholas Briggs. "I'm looking forward to continuing the excellent relationship we have with AudioGO and the BBC – and, of course, to the many exciting adventures for the Doctor I'll be working on over the next three years or more."

2014 will mark 15 years of Big Finish's *Doctor Who* audio adventures, and 2015 will see its 200th *Doctor Who* audio play.

Design Book

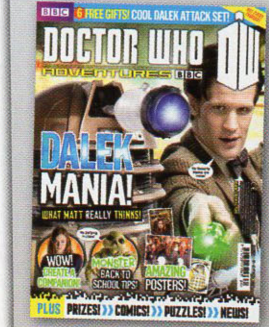


■ Telos Publishing has announced that it will be publishing *The Barry Newbery Signature Collection* in 2013. This full-colour, coffee-table book will feature photographs and set designs from the collection of *Doctor Who* set designer, Barry Newbery. The book will include many never-before-seen photographs, annotated by Barry. The landscape, 96-page book will be available as a paperback edition at £24.99, and a deluxe, limited edition hardback at £39.99. To order, visit the *Doctor Who* section of *www.telos.co.uk*

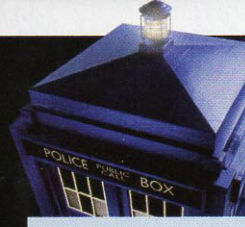
BooQfest

■ Northampton's first gay and lesbian literary festival, booQfest 2012, takes place from 14 to 16 September. Amongst the guests attending are *Doctor Who* authors Paul Magrs, Joseph Lidster, Mark Michalowski, and Gary Russell, who will be discussing their work and signing copies of their books. The main event will be a panel discussion in Northampton's central library from 3pm on Saturday 15 September and admission is free. In the evening, celebrated comic author Alan Moore, who wrote several early *Doctor Who* comic strip stories, will be giving a talk and reading and answering questions from the audience. For more information, visit the website at *www.booQfest.webs.com* or *@booQfest* on twitter.

Doctor Who Adventures



■ In *Doctor Who Adventures* 283, the magazine for younger readers, Matt Smith reveals what he really thinks of the Daleks; there's a competition to design a brand-new companion for the comic strip adventure; monsters reveal their top back-to-school tips; and the latest Series 7 trailer is examined in depth. The magazine is in shops now, priced £2.60, and comes with a free Dalek attack set.



BEYOND THE TARDIS

Alex Kingston goes in search of her ancestors in BBC One's *Who Do You Think You Are?*.

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Matt Gives Back

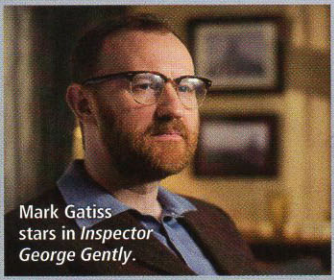
■ **Matt Smith**, who was interviewed during the BBC's coverage of the Wimbledon Men's Singles final on 8 July, is the newest patron of the National Youth Theatre, which he says "... completely transformed my life. No understatement." Other *Doctor Who* NYT trainees include **Alex Kingston**, **Catherine Tate**, **David Walliams**, **Hugh Bonneville**, **Derek Jacobi** and **Timothy Dalton**.

Mother and Daughter

■ **Alex Kingston** explores her family history in the new series of BBC One's *Who Do You Think You Are?*. Filming commences in the autumn on supernatural movie *Oculus* starring **Karen Gillan** as Kaylie. Karen will also star in the film *Not Another Happy Ending*.

Hotties

■ *Doctor Who/Torchwood* alumni included in *Broadcast*'s 2012 Hot 100 list were **Steven Moffat**, **Mark Gatiss** and **Ruth Jones** for writing, **James Hawes** for directing and **Reggie Yates**, **Olivia Colman** and **Daniel Kaluuya** for overall talent. Gatiss, who introduced *The Curse of Frankenstein* at Leicester's Phoenix Cinema on 14 July and was Kronsteen in Radio 4's *From Russia with Love* on 21 July, guest-stars in a forthcoming episode of *Inspector George Gently*.



Mark Gatiss stars in *Inspector George Gently*.

Tennant OHMSS

■ **David Tennant** takes all the time in the world reading *On Her Majesty's Secret Service* for the *007 Reloaded* audiobook series out in September (other readers include **Hugh Bonneville**, **Bill Nighy**, **Hugh Quarshie** and **Martin Jarvis**). David features in the cinema trailer for *Nativity 2* (out 23 November) and also a Children in Need awareness video for Asperger's Syndrome (Aiden, his character in BBC Two's *The Politician's Husband*, has a son with the condition).

Billie Ends Feud

■ **Billie Piper** has withdrawn from BBC Three feud comedy *Tom and Jenny* following the birth of second son Eugene in April. From September, **Freema Agyeman** relocates to New York for six months to play Larissa Loughton in CW's *The Carrie Diaries*. **Bernard Cribbins** attended the official launch of *Winchester: Chronicles of Light*, a visual/audio show at Winchester Cathedral from 12 to 28 October telling the story of the cathedral through the centuries. Cribbins and **Tamsin Greig** are among contributing voices.

Jo Becomes Rose

■ **Katy Manning** plays Rose opposite audio *Shada*'s **Melvyn Hayes** and *Arc of Infinity*'s **John D Collins** in *You're Only Young Twice* about three old mates recapturing their youth on tour at Buxton, Derby, Worthing and Crewe until 3 November. **Bonnie Langford** plays Roz in Dolly Parton's *9 to 5: the Musical*, touring from 12 October until at least 4 May 2013.

Countdown to Christmas

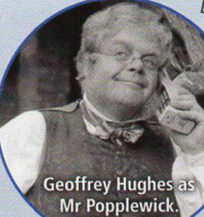
■ **Colin Baker** will return as Count Fosco in a further tour of *The Woman in White* ahead of playing Dame in *Sleeping Beauty* over Christmas at the Bournemouth Pavilion Theatre and in 2013 expects to reprise Peter in a new tour of *The Final Test*, likely to be retitled for broader appeal to cricket cynics.

The Shooting of JB

■ *John Barrowman's Dallas* (Part One *Dreaming of Bobby*/Part Two *Shooting JR*), which airs ahead of Channel 5's autumn broadcast of the returning Ewing saga, sees **John Barrowman** go behind the scenes of the new series. John, who was named the UK's 2012 Celebrity Dog Owner in a PetNet poll, donating his prize money to Dogs Trust, has been filming for a *Children in Need Antiques Road Trip* special and presents *The National Lottery Awards* in November. He returns to the SECC Clyde Auditorium for a third pantomime with The Krankies starring in *Jack and the Beanstalk* from 15 December to 6 January He also recently assisted the Kaleidoscope Trust launch a new sexual orientation human rights campaign.

Steve's Sounds

■ **Stephen Greenhorn**'s Proclaimers musical *Sunshine on Leith* is to be filmed and **David Tennant** has been mentioned in dispatches to possibly appear. Sky 1's *Sinbad* includes an episode by **Steve Thompson**.



Geoffrey Hughes as Mr Popplewick.

David's Bottom

■ **Sheridan Smith**, who stars in *Hedda Gabler* at London's Old Vic from 5 September supported by **Anne Reid**, **Adrian Scarborough** and **Fenella Woolgar**, will appear as Titania in *A Midsummer Night's Dream* opposite **David Walliams**' Bottom at the Noel Coward Theatre from 7 September to 16 November 2013. The UK release on 21 September of *Hysteria* about the invention of the vibrator sees Sheridan as former prostitute Molly opposite **Felicity Jones**.

Mr Smith's Brother

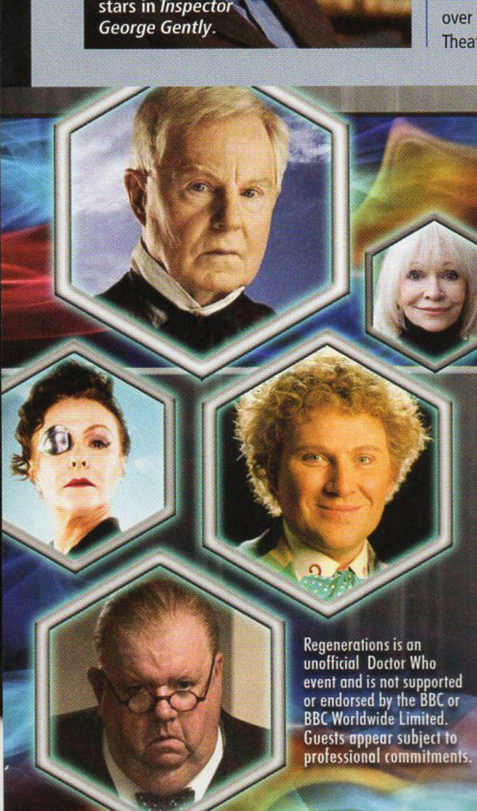
■ **Alexander Armstrong**, who will co-host ITV1 tropical island game show *Prize Island* in 2013, plays Brother Joseph in Sky Atlantic comedy *Hunderby* airing in August. In July **Anjli Mohindra** was Judama opposite **Mina Anwar** as the Nurse and WPC Escalus in Oldham Coliseum's Alexandra Park outdoor production of *Star-Cross'd* inspired by *Romeo and Juliet*.

Quickies

■ **Graeme Harper** directed *Casualty: Do the Right Thing* (14 July). **Colin Teague** has been directing **Martin Clunes** and Sam Troughton in ITV1 three-part drama *The Town*. **Indira Varma** is touring with Anthony Sher in *Hysteria* (to 8 September).

Obituary

■ **Geoffrey Hughes**, who played Mr Popplewick (*aka* the Valeyard, *aka* the Doctor) in 1986's *The Trial of a Time Lord*, died on 27 July, aged 68.



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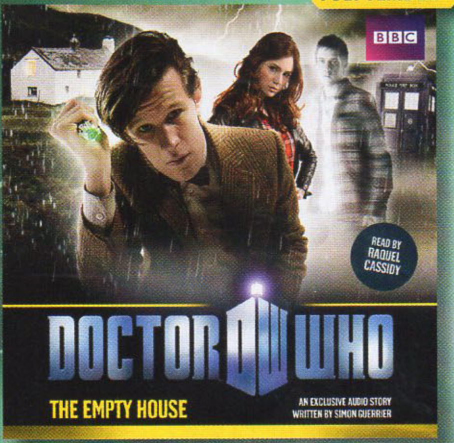
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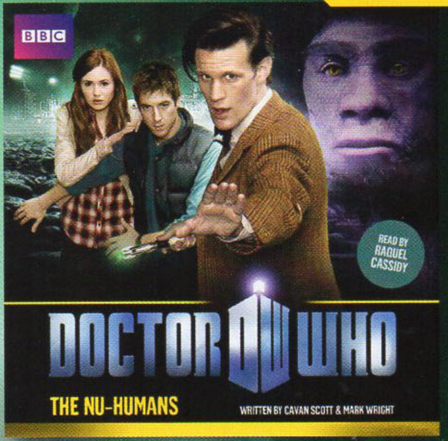
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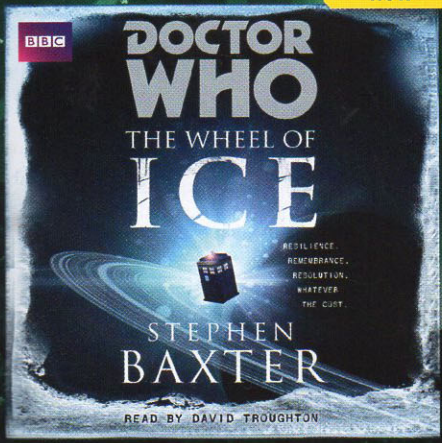
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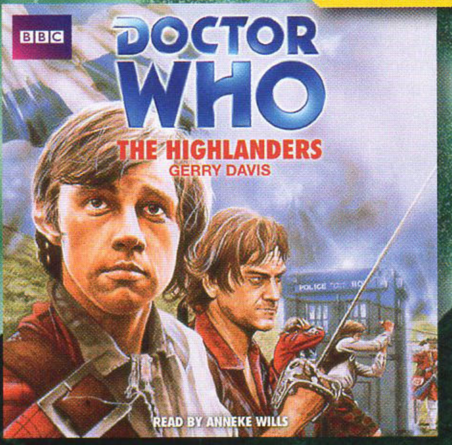
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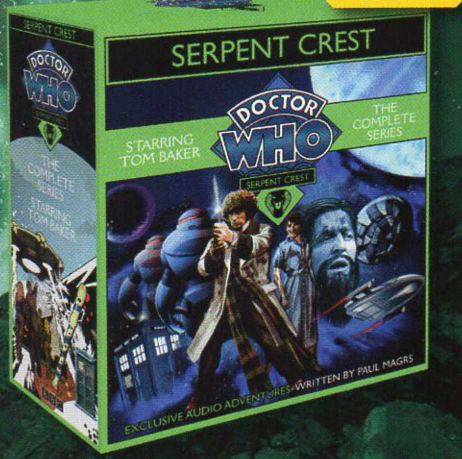
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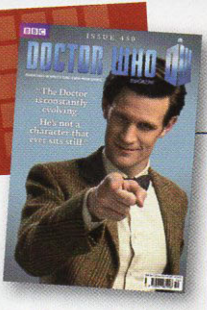
GALAXY FORUM


BBC
ISSUE 450
DOCTOR WHO
"The Doctor is constantly evolving. He's not a character that ever sits still."

Remembering Mary Tamm, musings on Matt and Pat, and a visit to the *Doctor Who* Experience... it's your letters!

STAR LETTER

It's funny, but I can't recall the first time I met Mary Tamm – I remember at one early convention having a hoot as we went through her costumes from each of her stories one by one, in great detail, mostly discussing cleavage, boots and how her Taran outfit was the only one with any true style. And how she could never take the Taran Wood Beast seriously – for reasons best not gone into here.

When Alan Barnes and I were planning the second series of *Gallifrey* for Big Finish, the opportunity to include Mary was too good to miss. "Darling, she'd say huskily, "are you sure you want me to go quite so Joan Collins in *Dynasty* in this scene? I could go *more*... If you don't stop me...!" She'd walk in with a slightly austere exterior, as if butter wouldn't melt – and within minutes she was laughing and being silly and quite outrageous.

I recall one afternoon sitting in a café, talking antiques (I know nothing about antiques, Mary knew a *lot*), pointing out items of furniture, and Mary's eyes growing wider and wider in aghastness – horrified at the things I said I liked! She bought me a cushion (I liked it, she didn't, she bought it "just to get it out of sight!") which I'm sitting on now. It's weird, I took that cushion for granted over various house moves. Now I'm treasuring it that little bit more. Mary was funny, clever, self-effacing, and so very human. She'll be missed so much.

GARY RUSSELL CARDIFF

Welcome back. Just as we were coming to terms with the loss of Caroline John, news broke of the death of Mary Tamm, who played the Time Lady Romana from 1978-79, alongside Tom Baker as the Doctor. Tributes to Mary came flooding in...

MARY TAMM

I was so very sad and shocked to read of the passing of Mary Tamm – I always loved Mary's Romana. *Doctor Who* has featured many gorgeous actresses as companions, but Romana was *glamorous*. Mary's portrayal of the beautiful, coolly ironic Time Lady brought something new to *Doctor Who*. She will be missed.

ROB HUNT EMAIL

Chip butties and Yorkshire tea. Not something you'd instantly associate with Mary Tamm. But that was indeed the less-than-starry request Mary made when we worked together for the first time, recording an audio book. But then there were so many varied and beautiful shades to Mary's character, that it took some time to get close enough to be able to appreciate them all.

Equally at home in a Wimpy bar or dining at The Ivy, or drinking a builder's brew or a sophisticated soya latte, Mary was the sum of her patchwork background: her Estonian parents, her Northern upbringing, and then her life in London. To all around she was an exceptionally glamorous and sophisticated lady, but to us, she was our funny and brilliant friend. And we shall miss her.

DEX & PAUL FANTOM FILMS

TEXT IN!

Message us from your mobile!

- **CHRIS L** Watching the film *Dr Who and the Daleks*. There's a tiny Weeping Angel in Peter Cushing's back garden. Don't Blink!
- **MARK H** It's taking me ages to read **DWM** this month. Damn that ladies beach volleyball!
- **WAYNE GILLETT** Sorry to see Karen Gillan is leaving. She is the greatest assistant since Elisabeth Sladen as Sarah Jane. Good luck Karen for what follows.
- **DARKSTARDAVROS** I think I saw a Borg in the new season trailer. Where's Captain Picard?
- **KEV C** Just watching the excellent version of *Marco Polo* on *The Edge of Destruction* DVD. But is Marco really an alternative Ace Rimmer from *Red Dwarf*?
- **JOHN HUGHES** At last! With the release of *The Krotons* on DVD, I can finally re-run 1981's *Five Faces* repeat season nightly over five weeks.

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

I was truly taken aback to hear that Mary Tamm had been taken from us at such a young age. She always radiated such quintessential Estonian beauty. As perhaps the only lifelong fan of the *Doctor Who* living in Estonia, the news has hit me just that little bit harder. *Puhka rahus, Marikene* – rest in peace, Mary.

GREG DUNN EMAIL

I am writing to express my sadness at the passing of Romana actress Mary Tamm. Regrettably I never met Mary but from her DVD commentaries, autobiography and interviews, she came across as a warm and loving person who was proud of her heritage and background.

As Romana, Mary proved an equal to Tom Baker's Doctor and she wasn't afraid to put him in his place. It was clear that both Tom and John Leeson (who voiced K9) worked well with Mary and they all respected each other deeply.

With the recent passing of Caroline John still fresh in our thoughts yet another well-loved actress and *Doctor Who* companion has left the TARDIS. Neither will ever be forgotten.

NEIL BAIRD NEWCASTLE UPON TYNE

I was sad to learn of Mary Tamm's death at the age of just 62. She was one of my favourite companions from one of my favourite times of *Doctor Who*'s long history.

JORDAN SHORTMAN EMAIL

I cannot believe that yet another *Doctor Who* icon has passed away. Coming so soon after losing Caroline John, it's not fair. I was at a convention and asked Mary for a quick photo. Alas, when I got home the picture was a bit fuzzy. I sent a copy to her via her agent and a couple of weeks later a packet arrived containing a publicity photo and a note, which read 'Here is a better one for you. Best wishes, Mary.'

RUSSELL BUER EMAIL

It was about 12 months ago I emailed you saying that I'd lost a part of my childhood with the passing of Nicholas Courtney and Elisabeth Sladen. Then, I buy issue 450 with the tributes to Caroline John as I also hear the news about Mary Tamm. Sometimes being a *Doctor Who* fan just hurts!

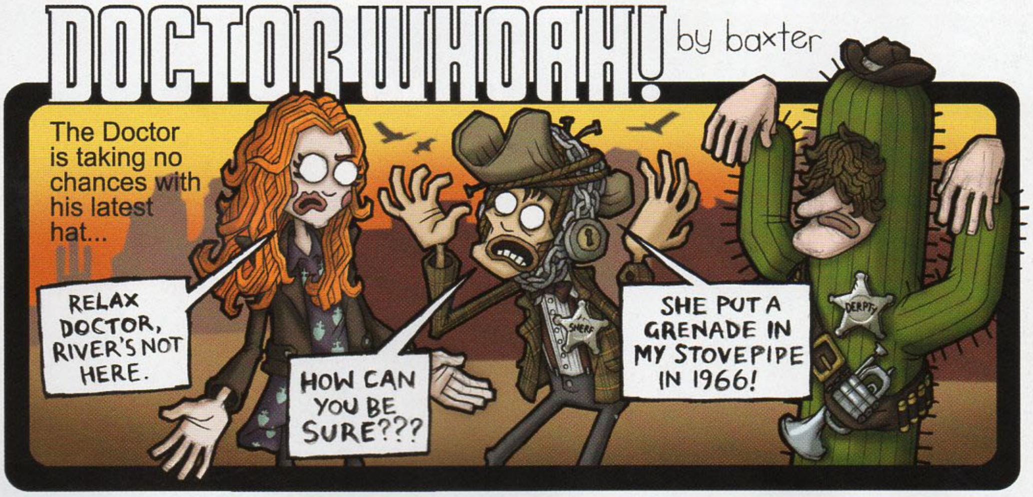
MARTIN CURNOW EMAIL

A full tribute feature to Mary Tamm will appear soon in **Doctor Who Magazine.**

CAROLINE JOHN

I know that by now you'll be immersed in the further awful news of the death of Mary Tamm, but I just wanted to say thank you for the considered and thoughtful tribute to Caroline John in **DWM** 450.

I was saddened to read of her disillusionment with *Doctor Who* after leaving the show, but pleased that convention appearances corrected this. Your tribute states that her nervousness


DOCTOR WHOAH! by baxter
The Doctor is taking no chances with his latest hat...
RELAX DOCTOR, RIVER'S NOT HERE.
HOW CAN YOU BE SURE???
SHE PUT A GRENADE IN MY STOVEPIPE IN 1966!
SHERF
DERPTY

was visible. Sitting in the convention hall, I saw no sign of this; instead, she was charming, courteous and open to discussion about all aspects of playing Liz Shaw. I'd always assumed that she'd been doing this for years. Let's hope then – as with Lis Sladen – that she knew just how good she was.

ROB KEELEY EMAIL

I just wanted to say a big thank you for the wonderful tribute and article on Caroline John in issue 450. And so many lovely pics too! To this day, she remains my favourite Doctor's companion. I am not surprised that so many tributes were forthcoming, not only in **DWM**, but also on the Digital Spy Entertainment website. For she was indeed a very popular companion.

ERIC REDFEARN MIDDLESBROUGH

Marcus Hearn's beautifully written tribute to Caroline John reminded me all too poignantly that we've now bidden farewell to the final member of that trio who comprised the Class of Season Seven. Jon Pertwee, Nicholas Courtney and Carry John – we owed them so much in 1970, yet there was nobody around with a fan club t-shirt on to tell them.

Nowadays it's common knowledge that *Doctor Who* faced cancellation as Patrick Troughton's era drew to a close at the end of the 1960s. And it so nearly happened too.

My own faith in the series received a hefty dose of re-energising with the arrival of, as Marcus aptly put it, 'a new level of adult sophistication' It required performances far beyond the traditional dimensions of companion/assistant characters, yet Nick and Carry delivered in spades. Here was a series that earned respect, earned bigger ratings, and earned itself many more years of life.

Thank you then Carry, Nick and Jon for being the public faces of that vital rescue mission, which no one outside of the BBC even knew had taken place until so much later.

JEREMY BENTHAM EMAIL

Much-loved, and much-missed friends: Nicholas Courtney, Jon Pertwee and Caroline John.

I thoroughly enjoyed **DWM** 450. The feature on Caroline John was wonderful, and she's always been one of my favourite companions. *Spearhead from Space* was remastered so wonderfully on DVD last year, that anyone who doesn't know about Liz Shaw should go and buy it, and they'll be able to watch Caroline's superb performance as if she was in modern *Doctor Who*.

JAMES MORTIMER (16) EMAIL

Also included in **DWM 450** was a very different kind of interview feature...

MATT & PAT

Issue 450's *When Matt 'Met' Pat* was a real treat and worked so well, despite the gap between the interviews of about 30 years. It got me thinking that you should do other interviews with multiple Doctors, especially as the 50th anniversary approaches. Who wouldn't want to read *When David Met Peter* and *When Sylvester Met Chris*?

TOM MITCHELL OXFORDSHIRE

I would like to thank Benjamin Cook and the team at **DWM** for the fantastic *When Matt 'Met' Pat* in issue 450. As the great Mr Troughton passed away a few years before I was born, reading it was all new to me and it flowed so well. It's amazing how members of the '*Who* family' can be gone yet still have more to offer even after their passing. Really well done and I would definitely welcome more like it in the future.

DAVID MURPHY EMAIL

DESERT ISLAND WISH

I read with interest Toby and Johnny's *A Battle of Wits* column in **DWM** 450, about their 'Desert Island' stories. Like Toby, I'd take *The Ambassadors of Death* to the imaginary desert island but also the rest of the 1970 season for three reasons: the Doctor, the Brig and Liz Shaw. I would also take Johnny's choice of *The Seeds of Doom* – which, as he says, is sublime – and *The Five Doctors* as I love the interplay between the characters. Last, but not least, I'd take the Target novelisation of *The Daleks* as that was the first *Doctor Who* book I read and it got me hooked.

KATE GRIFFITHS EMAIL

A POWERFUL RESTORATIVE

In *The Fact of Fiction* for *The Two Doctors* (**DWM** 450), Alan Barnes considers it odd that Peri should tell the ailing Doctor that he needs celery to revive him. Perhaps Alan has forgotten that celery, in addition to changing colour in the presence of certain gases, also has another property which renders Peri's suggestion entirely sensible.

The Doctor reveals in the final episode of *The Caves of Androzani* that the vegetable's odour is "a powerful restorative" for Gallifreyans. Although Peri is present when he imparts this information, she's slipping in and out of consciousness in the grip of the advanced stages of spectrox toxaemia, so she is unlikely to have absorbed this useful ►

twitter

@DWMtweets

Join other DWM readers on Twitter!

- @RomanaOnCaprica I cannot stop hitting the replay button on this new *Doctor Who* trailer! Who's excited?
- @davismf5150 Ooh, I wonder... Is Jenna-Louise Coleman going to be playing a regenerated Jenny – the Doctor's daughter?
- @critiqaltheory Though I like Richard E Grant, I'd have preferred to see Linda Thorson cast to complete *The Avengers* trifecta.
- @Tom_M_94 The new trailer couldn't be better if it had Rose Tyler, a Sontaran and Tom Baker!
- @Chap_with_wings Just caught *The Empty Child* on Watch. God, it's good. Still so good.
- @paul_bowler Just seen the best *Doctor Who* trailer ever and I haven't even had my breakfast yet! What a way to start the day!
- @TerryLCooper Finishing **DWM** 449. I'm now the same age as Rose in her first series! I've suddenly realised that I understand her whole world!

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue...

Peter Cushing: the second Doctor Who, but not the Second Doctor. (Er, if you see what we mean...?)

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

?

DEAR DWM

I've just seen a *Doctor Who* film on Channel 5 starring **Peter Cushing** as the Doctor – but no-one seems to regard him as one of the 'official' Doctors. I was wondering why that was?

ALI SAUNDERS EMAIL

DWM REPLIES: Well, Ali, the main reason for this is that the two 1960s movies starring Peter Cushing are not set in the same fictional continuity as the television series, which started in 1963 with William Hartnell, and continues to this day with Matt Smith. For example, the two movies reimagined Cushing's 'Dr Who' as a human inventor of a time machine – rather than the Time Lord with two hearts who stole his TARDIS.

In fact, there have been a number of other Doctors beyond the familiar eleven. In the TV series itself, **Richard Hurndall** took on the role of the First Doctor in 1983's *The Five Doctors*, made some years after William Hartnell's death.

Then there were **Michael Jayston** and **Geoffrey Hughes**, who played the Valeyard and Mr Popplewick respectively in 1986's *The Trial of a Time Lord*. Mr Popplewick was revealed to be the Valeyard – who was himself a future version of the Doctor, "somewhere between his twelfth and final incarnations." Similarly, the Dream Lord in 2010's *Amy's Choice*, played by **Toby Jones**, turned out to be a manifestation of the Doctor's darker side.

On stage, the Doctor has been played by **Trevor Martin** in 1974's *Seven Keys to Doomsday*, and for one night only by **David Banks**, during the 1989 run of *The Ultimate Adventure*. A few years later, **Richard E Grant** provided the voice of the Doctor in the 2003 online story *Scream of the Shalka* – although this wasn't even the first time he'd played the part! He had previously joined **Rowan Atkinson**, **Jim Broadbent**, **Hugh Grant** and **Joanna Lumley** in the 1999 Comic Relief spoof adventure *The Curse of Fatal Death*.

On audio, in the *Unbound* series produced by Big Finish in the 2000s, alternative Doctors were played by **Geoffrey Bayldon**, **Arabella Weir**, **David Collings**, **David Warner**, **Nicholas Briggs** and **Sir Derek Jacobi**.

The above list doesn't include all the stuntmen and stand-ins who have played the Doctor too – so beware that familiar pub quiz question, 'How many Doctor Whos have there been'...!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Matt Smith, Karen Gillan and Arthur Darvill entertain the crowd at Comic-Con 2012. Warning – includes a rendition of *Bohemian Rhapsody*! Search YouTube for: **Doctor Who Nerd Full 2012**

Captain Jack himself, John Barrowman, puts on his interviewer's hat and talks to Matt, Karen and Arthur at Comic-Con 2012. Search YouTube for: **Barrowman interviews Matt**

Matt, Karen & Arthur take time out from Comic-Con and tour New York City in a Pedicab. Worth watching for Karen's regal wave alone! Search YouTube for: **Pedicab Matt Karen**

LIVE from Cardiff Bay

The launch of the new *Doctor Who* Experience is interrupted in an explosive fashion, as Cardiff is invaded by aliens! Search YouTube for: **Monster Escape Doctor Who Experience**

Mary Tamm
ROMANA
1950-2012

Mary Tamm, and her time as Romana in *Doctor Who*, are remembered in this fitting tribute from Stuart Humphryes. Search YouTube for: **Babelcolour Mary Tamm Romana**

fact about the Doctor's 'decorative vegetable' It must be assumed that he shared this detail with her, off screen, at a later point.

PAUL SCOONES NEW ZEALAND

YOU'VE BEEN FRAMED!

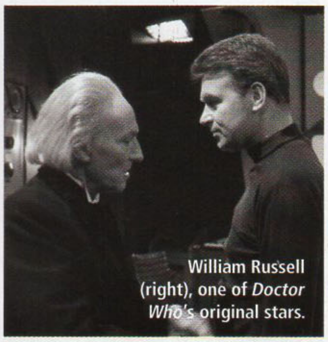
Huge thanks for the poster free with issue 450. I am delighted that issue 447's cover has been turned into a poster; I hoped that it would be as it is a fantastic piece of artwork. I have framed mine already and it is in front of me as I type!

LOUISE BEATON EMAIL

DOWNLOAD DELIGHT

Just writing to say how much I enjoyed your recent download, *The Revenents*, which came free with **DWM** 448. This was the first *Doctor Who* audio that I have had a chance to listen to, not only featuring the great William Russell, but also from *The Companion Chronicles*. Mr Russell has a great voice for audio, and makes you wonder why he wasn't with Big Finish a lot earlier. He really captures the essence of the sadly absent William Hartnell and Jacqueline Hill, without trying to impersonate them. Let's hope we hear more of Mr Russell very soon – and hopefully bring back Ian Chesterton in time for the 50th anniversary. A fitting tribute to the early years of *Doctor Who*.

DANIEL HUGHES EMAIL



William Russell (right), one of *Doctor Who*'s original stars.

ANTICIPATING HORROR

Thank you, AudioGO, for resuming the range of narrated soundtracks on CD. Many a long car journey to and from work has been enlivened by listening to a missing story that I knew little about (like *The Savages* or *The Smugglers*) or by revisiting an old favourite like *The War Machines* or *The Sea Devils*. I'm especially looking forward to September's release of *Horror of Fang Rock*, which is an underrated classic, well suited to audio with its regular, chilling fog horn noise which punctuates the adventure. I can't wait!

FELIX CHRISTIANSON EMAIL

A NEW EXPERIENCE

I was lucky enough to go to the opening of the *Doctor Who* Experience in Cardiff in July. It was amazing – I still can't believe how fantastic it was. The Weeping Angels now officially creep me out. I thought they did before, but now... whoa! I also met loads of fans from across the pond. It was great to see what an affect our amazing show has across the world. Just on the train to get to Cardiff there were three of us fans – it was the *Who* carriage! And, I even got interviewed for BBC Wales radio! I must go back very soon. Hmmm... tomorrow?

SARAH LANE EMAIL

A young Doctor named Elis opened the *Doctor Who* Experience in Cardiff Bay on 20 July.

ANNIVERSARY REQUESTS

Please, Steven Moffat, have the Master, Omega and Rassilon team up against the Doctor for the 50th anniversary!

DAN THATCHER (12) NEWPORT

If I hear one more person suggest that it would be a great idea to bring back all the surviving Doctor's for an anniversary story against Omega, Morbius, the Master, the Dream Lord and Koquillion in an anniversary story, I'm emigrating to the moon. I'm sure we can come up with something far better. The same people will only start moaning that those Doctors looked nothing like they did 30 odd years ago. Instead of trying to make certain Doctors look younger, why not start mixing up some latex bowls and make Messrs McGann, Eccleston, Tennant and Smith look *older*? Then they can all look the same!

Having just re-read all of that, scrap it, it's rubbish. Except the bit about Koquillion. That would be ace!

EWAN MORGAN ABERDEEN

Next issue we'll be back with your comments on the new series! **DWM**

ON THIS MONTH...
25 YEARS AGO

DOCTOR WHO MAGAZINE
Kate O'Mara on Doctor Who & Dynasty
Adric Pin-up
New Season Preview

It's August 1987, and DWM 128 is looking forward to the new series...

STRANGE MATTER

As fans looked forward to Sylvester McCoy's début as the Seventh Doctor in *Time and the Rani*, Richard Marson gave the adventure a cautious recommendation in **DWM**'s *New Season Preview*. 'This will be one of the most significant serials in years,' he wrote, 'and that has been reflected in the gloss of the production. But glossy production never covers up a weak script and, despite reservations, I've little doubt that this one will have viewers crying out for more.'

THE RANI RETURNS

Return of the RANI

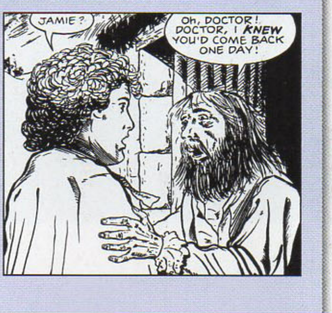
Richard also scooped an exclusive interview with the Rani herself, Kate O'Mara, who revealed something of what the Doctor's new incarnation would be like. "Sylvester is going to be a superb Doctor," she told **DWM**. "Sylvester's is a very physical performance. So much power, quicksilver..."

DELTA & THE DIDDYMEN

Readers of *Gallifrey Guardian* learned that the third story of Season 24 would guest-star Ken Dodd, most famous for his stand-up comedy routines. Producer John Nathan-Turner told **DWM**, "I don't like to typecast – sometimes it's good to go for a complete contrast. Ken's character you will find to be very flamboyant and at the extravagant end of the scale."

FRIENDS REUNITED

Elsewhere in **DWM** 128, the Sixth Doctor's comic strip adventures continued in *The World Shapers*. This memorable tale not only saw the Doctor meeting Jamie McCrimmon in the twilight of his years, but also featured the alien Voord... who, it was revealed in the story, would eventually become the Cybermen! The story was nothing if not ambitious...


JAMIE?
OH, DOCTOR! DOCTOR, I KNEW YOU'D COME BACK ONE DAY!

ADVERTISEMENT FEATURE

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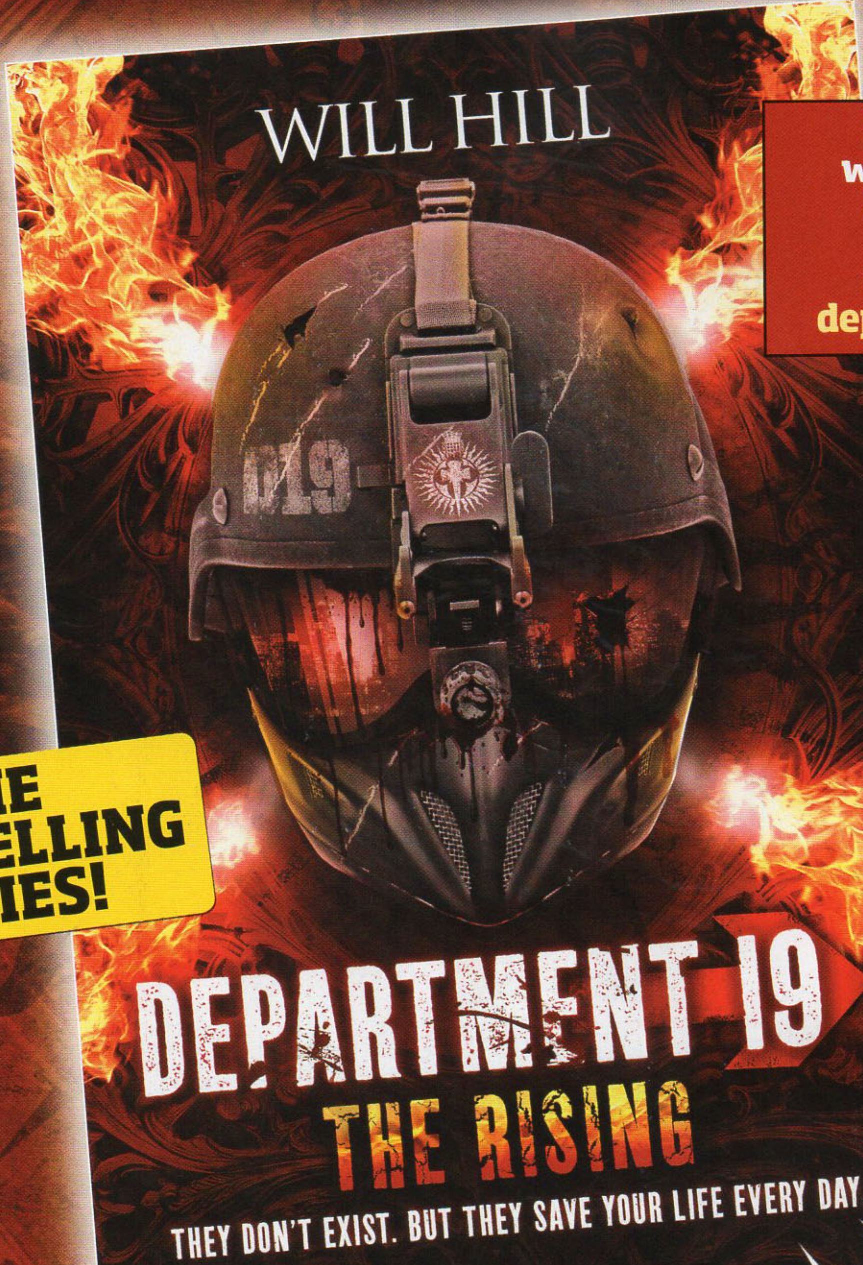
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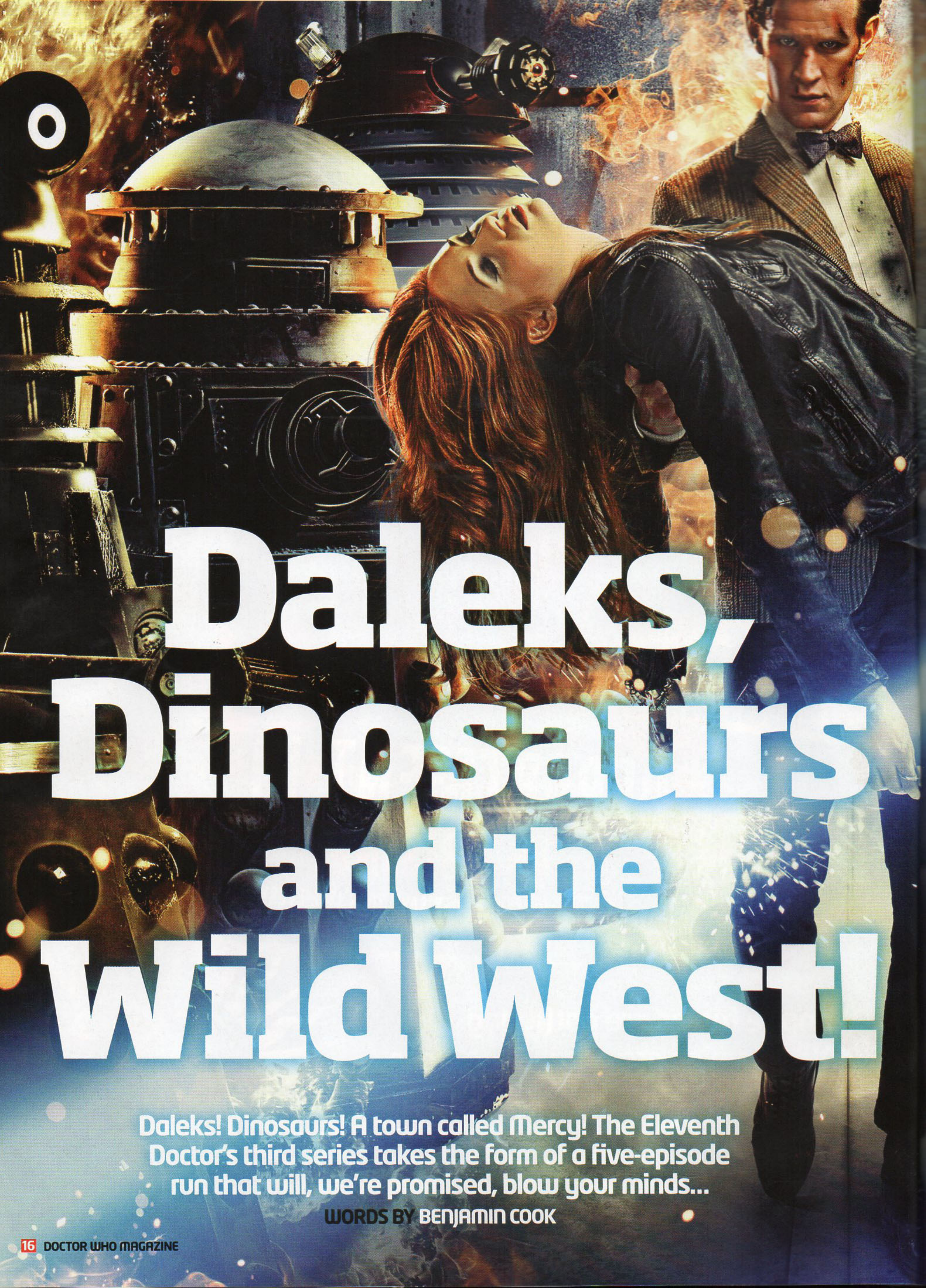


Daleks, Dinosaurs and the Wild West!

Daleks! Dinosaurs! A town called Mercy! The Eleventh Doctor's third series takes the form of a five-episode run that will, we're promised, blow your minds...

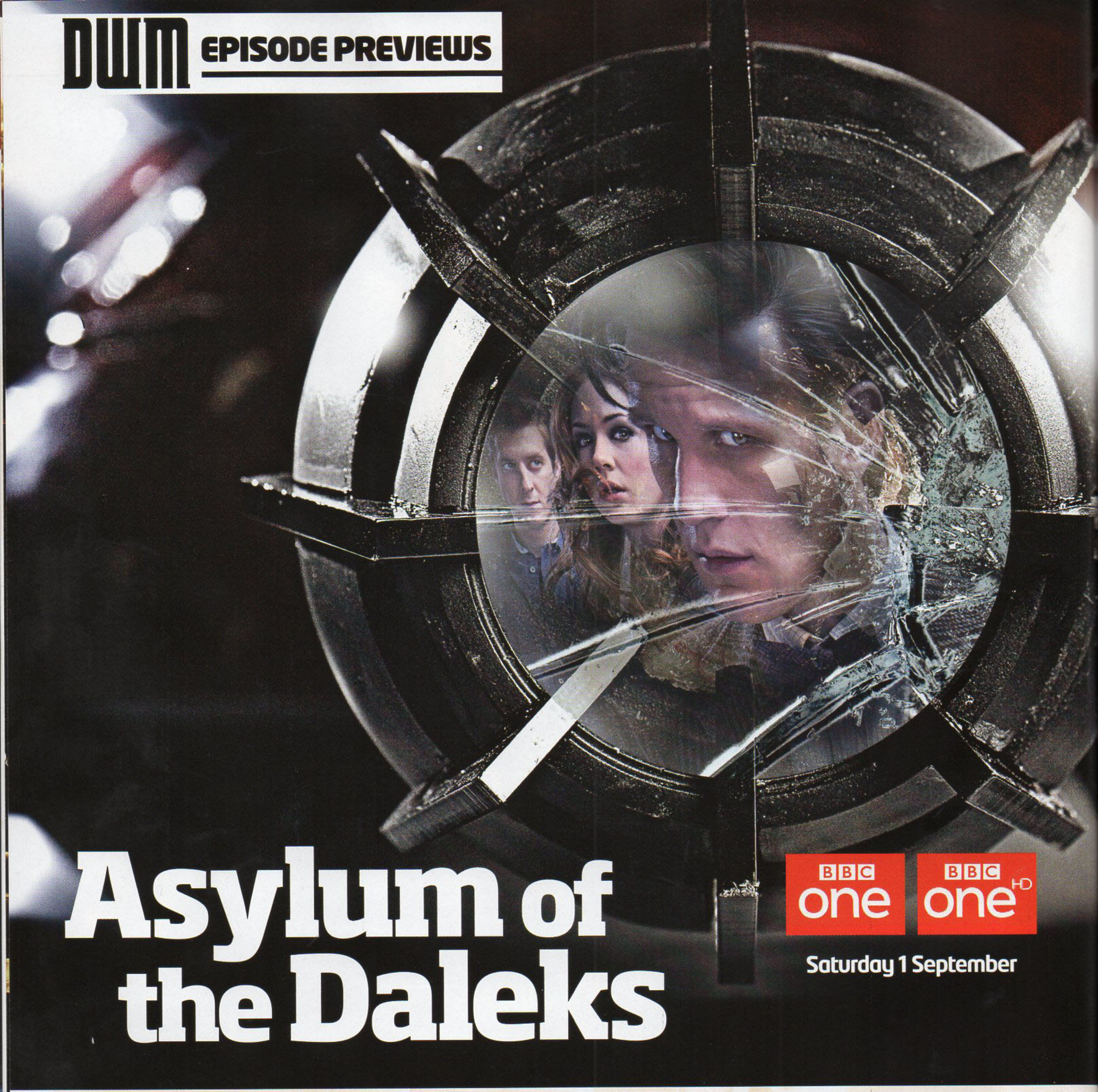
WORDS BY BENJAMIN COOK

“These five episodes work as individual stories,” says Marcus Wilson, *Doctor Who*’s producer, “but also with an overarching theme that the Ponds are leaving. It’s quite subtle, at first. We’re not banging you over the head with it. We don’t want people going, ‘All right, just leave already!’ It really kicks in in Episode 5 [*previewed next issue – Ed*], where terrible things happen, tragedy and heroic sacrifice. After that, it’s a couple of months before Christmas, when the Doctor will gain a new companion, or companions. Hopefully, the press and everybody will treat them as two separate events. You certainly won’t see the new companion at the end of this five-episode run. The focus is very much on the Ponds.”

When showrunner Steven Moffat devised the characters of Amy and Rory for *Doctor Who*’s 2010 series, did he know how their story would end one day?

“It’s stuck remarkably close to what I planned,” Steven tells **DWM**. “Well, it wasn’t so much a plan as a series of hopes. I wanted to tell three distinct periods of – I’ll favour Amy for a second – Amy’s life with the Doctor: 1) she’s travelling with him, and Rory tags along sometimes, and she’s almost trying to choose between them; 2) it’s the married couple travelling with the Doctor; 3) – and this is the bit that I’m really excited about, with these next five episodes – once he’s kicked them out the TARDIS and said, ‘You can’t travel with me anymore,’ as he did at the end of last year, I was really keen to say, ‘And then what?’ Just because you stop sharing a flat with someone doesn’t mean you don’t see them again! Of course the Doctor goes round for dinner. Of course he turns up now and then. You *would*. Even if you’re the Doctor. You’d just assume that you could. And as you’ll be able to tell from the end of Episode 5, I’ve had the very last moment of Amy Pond in my head for quite some time…”

> **“Skaro. The original planet of the Daleks. Look at the state of it…”**
>
> **THE DOCTOR**



Asylum of the Daleks

BBC one BBC one HD

Saturday 1 September

The Daleks return in the first episode of the new series – in greater numbers than ever before. DWM takes over the Asylum for *Doctor Who*'s most ambitious episode yet...

Preview by **BENJAMIN COOK**

"If you look at the good Dalek stories, they're always about the people," says *Doctor Who* showrunner – and writer of *Asylum of the Daleks* – Steven Moffat. "Spectacle – and you've got a fair amount in this episode – gets you so much, and I like what it gets you, it's great, it's exciting, it's thrilling... but if you had spectacle and nothing else, it really wouldn't be satisfying."

"It's a great title, *Asylum of the Daleks*, if you're a *Doctor Who* fan," smiles Matt Smith. "You're sort of *in*, aren't you? It's the most exciting *Doctor Who* has ever been."

He must feel at his most Doctor-y when facing the iconic villains...?

"Everyone on the set is excited by them," he nods. "I saw on *The Times* a few weeks back, the front cover, every day there was like a Jubilee thing, it had cultural icons of the past 20 years, and it had James Bond, a Dalek, and the Queen! That's where we're at now."

Asked to define the Doctor vs the Daleks, Matt suggests a "pathological hatred" – pointing out that "the Doctor doesn't hate many things. He doesn't allow himself to. There's a part of him that resists hating, even if he gets angry. But the Daleks are one of his weak points. He *absolutely* hates them. You can't quantify how much he despises them. It's years of mistrust and loathing. There's a scene in this, when I'm in the Asylum, and the Daleks are approaching, all different types of Dalek. I'm locked outside this room. I'm going, 'Let me in! Get this door open!' That was a terrifying scene to play."

So where does he start? Talk us through the process.

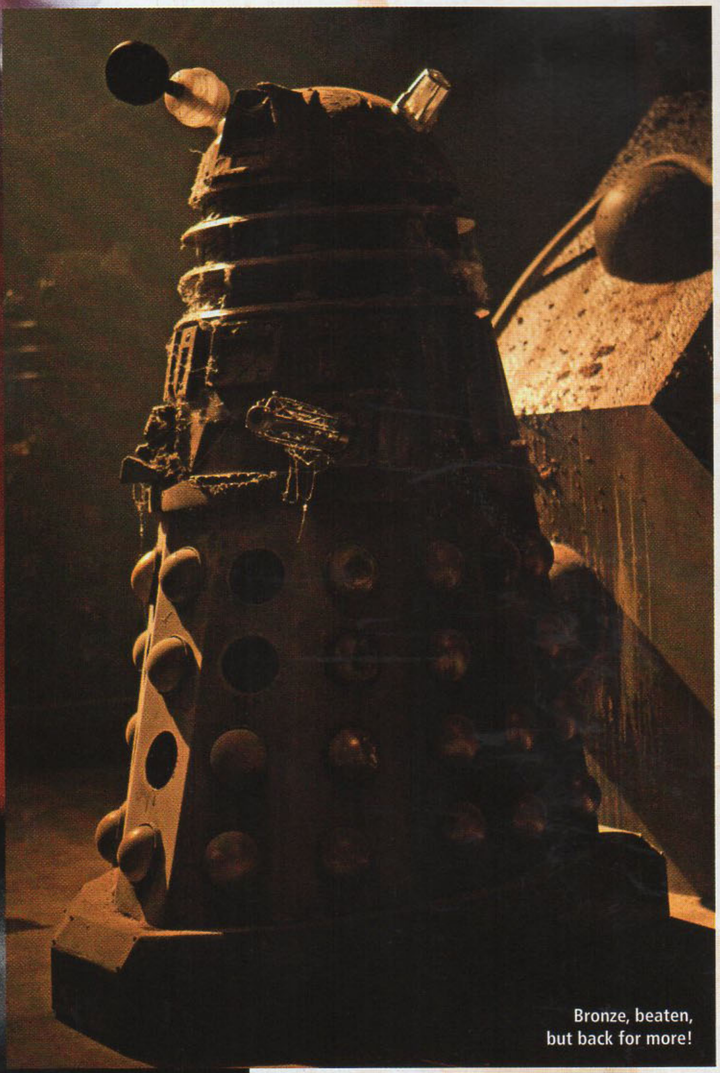
"I make up a scenario," replies Matt. "I imagine that this place, this Asylum, has been the most horrendous concentration camp that has ever been, worse than anything we know in a human context. Not that I... I don't want to dilute the atrocities that happened at concentration camps that we know, because they are ghastly and awful. You take it to some sort of alien realm in your head. What's so wonderful about the Doctor and the Daleks is, you get to make up a whole history of your own. I love the mythology of it. I don't know a lot about the Time War – I guess we make things up about it, don't we? – but I'm intrigued. The Doctor pressed the button that blew up the planet with his people and the Daleks on. The Daleks are the great survivors. They keep coming back."

EPISODE 1

STARRING Matt Smith, Karen Gillan, Arthur Darvill
WRITTEN BY Steven Moffat
DIRECTED BY Nick Hurran

IN A NUTSHELL
According to legend, somewhere in the universe, hidden away, the Daleks have a dumping ground. An entire planet where they lock up the Daleks that go wrong. The battle-scarred. The insane. The Daleks in the Asylum are lost in rage. They despise all things, even themselves...

QUOTE, UNQUOTE
DALEK PRIME MINISTER: "Does it surprise you to know the Daleks have a concept of beauty?"
THE DOCTOR: "I thought you'd run out of ways to make me sick, but hello again! You think hatred is beautiful?"
DALEK PRIME MINISTER: "Perhaps that's why we've never been able to kill you.""



Bronze, beaten,
but back for more!

> "The Doctor doesn't hate many things, he resists it. But the Daleks are one of his weak points. He *absolutely* hates them..."
>
> **MATT SMITH THE DOCTOR**

"You're talking about a whole species," stresses Steven. "You can't just look at the reductionist version of the Daleks, which is sometimes what you'll get in *The Doctor Who Monster Book* or something. Imagine the human race, and all its different cultures and eras... I mean, it isn't all the same. The Romans might do one thing, and we might do another, but we're all still human beings. It's not a continuity error," he laughs.

Understandably, much has been made of the scale of this five-episode run that kicks off with *Asylum of the Daleks*. We've been promised a movie a week. "Yes, they *are* mini movies," says Amy actress Karen Gillan, "which is so cool, for our last five episodes. It's amazing. That's what *Doctor Who* should be."

"The nature of the show," says Arthur Darvill, who plays Rory, "is that you can go anywhere and do anything –"

"So why not make each one epic?" cuts in Karen.

"– and these five episodes are really taking advantage of that, every time. They're so brilliant."

"Provided I'm broadly sensible," says Steven, "then Marcus [Wilson, producer] would far rather I wrote what the hell I wanted and he tried to find a way to make it, than I worried about imaginary restrictions. Don't guess what [visual effects house] The Mill can do. Ask them. Don't guess what Marcus can arrange. Ask him. In *Asylum of the Daleks*, we've got whole scenes shot in mountain ranges, because Marcus happened to notice some mountains near his hotel in Spain! We should be operating – as we certainly are – at the extreme limit of what is doable."

"I'd been reading a book about the making of *The Empire Strikes Back*," explains Marcus Wilson, "and it talked about when they shot in Norway, they encountered the worst winter storms there in 50 years. It was so snowy, they put the camera in the door of the hotel and threw the actors out into the snow, while the crew kept warm inside... and it looked brilliant! I found myself thinking, 'Is there a way we could do that, quickly and cheaply? All we're talking about is a couple of scenes where the Doctor and Amy are running around in the snow...'

"While we were on the recces for Episode 3, we were joking that Almería is so close to the Sierra Nevada snow resort. We laughed about it – 'Hey, maybe we could add a day onto the schedule and go over to the mountains to shoot for the Daleks, ha ha hah' – and thought nothing more about it. But then, when we returned to Almería to film Episode 3, the snow was still there. We thought it would have melted by the time we were shooting. So we thought, 'Actually, it would look amazing if we could do this. It would give the opening episode of the series huge scale.' So the production manager and I drove up into the mountains, did another recce, and thought, 'Yes! Okay! We can do this.'

"Of course, we couldn't have camera cranes or big Steadicam sequences, but what we could get is snow every which way you look. Nick Hurran was really ►

DALEKS: THE INSIDE STORY

DALEK OPERATOR
BARNABY EDWARDS

"The Paradigm Daleks are an absolute bugger to move: heavy, noisy, and with very poor visibility," admits Barnaby Edwards, Dalek operator extraordinaire. "My favourites are still the little bronze ones. Actually, my favourite bit of this episode was getting inside a genuine Hartnell-era Dalek – a little piece of *Doctor Who* history."

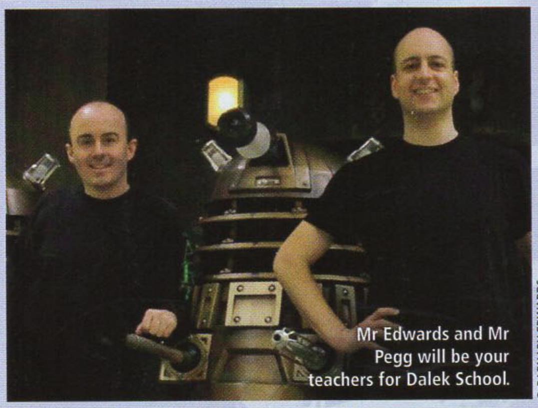
Fifteen – count 'em – Dalek operators were required for *Asylum*. "As with *Victory*, it was the task of the principal operators – Nicholas Pegg and me – to train up the supporting operators. In an unprecedented move, the director – the wonderful Nick H – asked to have a pre-production meeting with Nick P and me to discuss Dalek movement for the episode. Nick H talked us through the set pieces, while Nick P and I made suggestions about moves, group work, and – silly as it sounds – characterisation. Nick H was tremendously open to our input, and much of what you see in the finished episode comes from that initial meeting."

So what were the core lessons in – what Marcus describes as – "Dalek training school?"

"Well, given the number of operators and the variety of Daleks we might be called upon to operate, Nick P and I thought it best to train everyone in the ways and means of three basic Dalek models," explains Barney, before outlining the three: big ("the new-style *Victory* ones"), medium ("the bronze ones"), and small ("the older ones"). "After everyone had acquired the requisite number of bruises, cuts, and muscle strains, we were ready for the studio."

In 2005 episode *Dalek*, recorded eight years ago, Barney was the sole Dalek operator. As a rule, **DWM** finds that, as one grows older, it gets harder to fit in tight spaces. With that in mind, does playing a Dalek get harder as the years go by?

"It involves more preparation, that's all. I knew there was a Dalek episode coming up, so I went to the gym for a few weeks beforehand to toughen up my legs. It's ironic that the show's most famous legless villains actually require the strongest legs to perform. On the plus side, after ballet dancers, Dalek operators have the best pins in the business. It's not for nothing that I won the Best Thighs of the Season award at Shakespeare's Globe a couple of years back!"


© BARNABY EDWARDS

Mr Edwards and Mr Pegg will be your teachers for Dalek School.

Ever since *Dalek*, *Doctor Who* audiences have been challenged, from time to time, to feel sorry for Daleks. How far did Barney find this to be true of the poor sods locked away in the Asylum? Or ultimately is a Dalek's job to be feared and despised by everyone, always?

"At the risk of sounding massively pretentious, there's a big difference between 'the Daleks' and 'a Dalek'," answers Barney. "En masse, they're a deadly and implacable army, but individually they have as many quirks and as much character as any human soldier. Those in the Asylum are perhaps the most characterful of all, and it's a very strong script indeed, full of characteristic macabre Moffat moments."

DALEK OPERATOR
NICHOLAS PEGG

The Daleks are a powerful presence in *Asylum of the Daleks*," confirms Barney's Dalek co-operator, Nicholas Pegg. "The episode is full of great set pieces – some terrific action, really spooky scenes, and a couple of nightmarish Asylum sequences that were such a buzz to shoot. At one point, we all clustered around a monitor to watch a playback of a particularly weird shot, and everyone was grinning from ear to ear at what Nick Hurran had done.

"At our first meeting, he stressed that he wanted the Daleks to be really creepy and sinister in this episode. He showed us the design drawings, asking us how we thought the Daleks would cope with each of the sets and how manoeuvrable they'd be in various positions. This was extremely helpful. It saved so much time later on. Both the director and the Dalek operators knew exactly what we were in for, so we could prepare accordingly, which hasn't always been the case on past episodes."

On set, Nick P and Barney were constantly hopping from one type of Dalek to another, but the bronze Daleks are, agrees Nick, easier to work with. "They might be tighter, more cramped, and restricting to sit in, but they're almost like bodysuits, so we can move them in far more detailed and subtle ways. By comparison, the Paradigm Daleks are incredibly heavy and not so manoeuvrable. Also, because they're so tall, you can't actually see out while you're sitting on the seat inside, so you have to half stand with your knees bent and your body in a sort of Z shape, which gets pretty taxing after a while.

"I was at a convention last year where someone told me a crazy rumour that the reason the Daleks were redesigned for *Victory of the Daleks* was to make them more comfortable for the operators. That is hilarious! As if any production team in its right mind would base a major design decision on something as trivial as making life slightly easier for a couple of lowly actors. In any case, the Paradigms are massively *less* comfortable than the bronze Daleks, so that rumour is complete nonsense twice over."

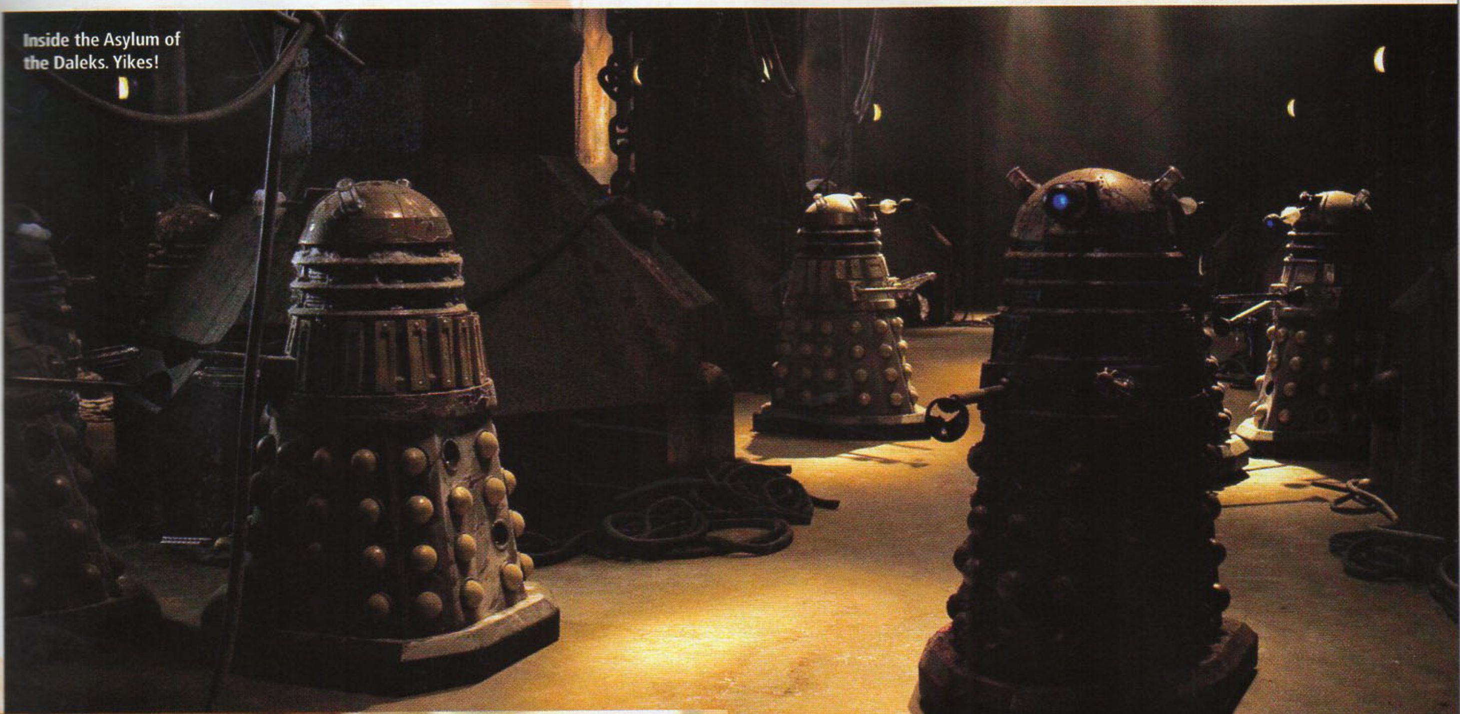
Nick's first work on TV *Doctor Who* was the 2005 series finale, *Bad Wolf/The Parting of the Ways*. Asked if the lot of a Dalek operator gets harder as the years go by, Nick echoes Barney's words: "As long as you keep fit, it doesn't really. Operating a Dalek is a serious physical workout, that's for sure. I can't really see myself doing it in my nineties – but hey, let's wait and see. So far, so good."

Barney described the Daleks in *Asylum* as the "most characterful" they've ever been, and Nick adds: "It's perfectly possible to feel sorry for an evil character, isn't it? You can despise and condemn everything they do and stand for, but still feel the pathos and the pity of their lives, the tragedy of their flaws, and the failure of imagination and the lack of understanding and empathy that made them what they are. That's just as true of the Daleks as it is of Adolf Hitler or Nick Griffin.

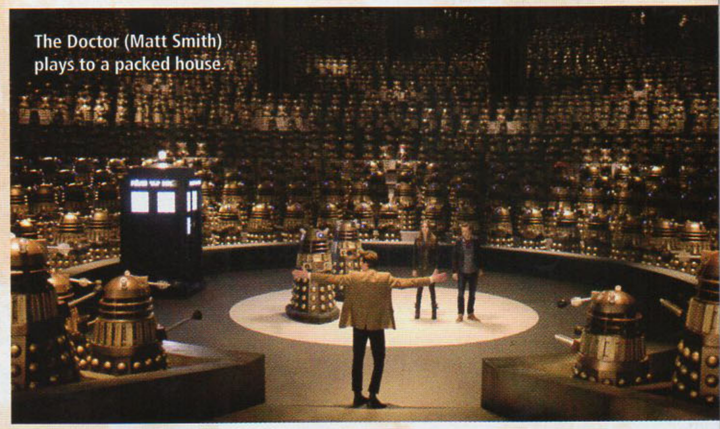
"The Daleks are absolutely to be feared and despised, but part of their dramatic impact has always been that, at heart, they are pathetic and infantile. Intellectually they're shrewd and clever, but emotionally they're like babies, throwing tantrums and exterminating anything they don't like. That doesn't make them any less frightening. In fact, it makes them even scarier. There's no moral reasoning with a Dalek, and of course that goes double for the deranged Daleks in the Asylum. They're terrifying."

DO NOT ENTER

Just one of the vintage Daleks to be found in the Asylum.


Inside the Asylum of the Daleks. Yikes!

Rory (Arthur Darvill) and Amy (Karen Gillan) – the not-so-happy couple...


The Doctor (Matt Smith) plays to a packed house.

◄ enthused about that. 'I know how to do it,' he said. 'It's handheld, a small unit, it'll be great.' So we flew him and his DP out for a couple of days, and David [Gyasi, who plays Harvey]. Also, Matt and Karen stayed on from the Episode 3 shoot..."

And – as glimpsed in the trailers – the Dalek eyestalk poking out of the snow?

"Yes, again, that was rushed out," recalls Marcus. "I came back for a couple of production meetings, then went back out to Spain carrying a Dalek eyestalk in my hand luggage. As I went through security, I thought, 'Please don't ask me what this is!' Thankfully, they didn't."

"Episode 1 was a lot harder than we thought it was going to be," admits *Doctor Who*'s 3D Supervisor Matt McKinney. "We've got more Daleks on screen than ever before. Trying to control them all and making them point in the right direction! – it felt a bit like herding cats sometimes."

The BAFTA-winning visual effects team at The Mill has been responsible for all the CGI in *Doctor Who* since 2005's *Rose*. **DWM** catches up with four of the team – alongside Matt, VFX Producer Jenna Powell, VFX Supervisor Murray Barber, and 2D Supervisor James Moxon – at The Mill's London office. So has The Mill ever read a *Doctor Who* script and thought, 'No way. That's impossible'...?

> **"These are mini movies, which is so cool for our last five episodes. It's what *Doctor Who* should be."**
>
> **KAREN GILLAN AMY POND**

"It's very much a bargaining process with the writers and producers," says Jenna. "It's about being able to give the storyline as much as possible."

"If we see something that's going to be really difficult or time-consuming, we try to flag it early on," adds Matt, "and then come up with an alternative way of telling the same story."

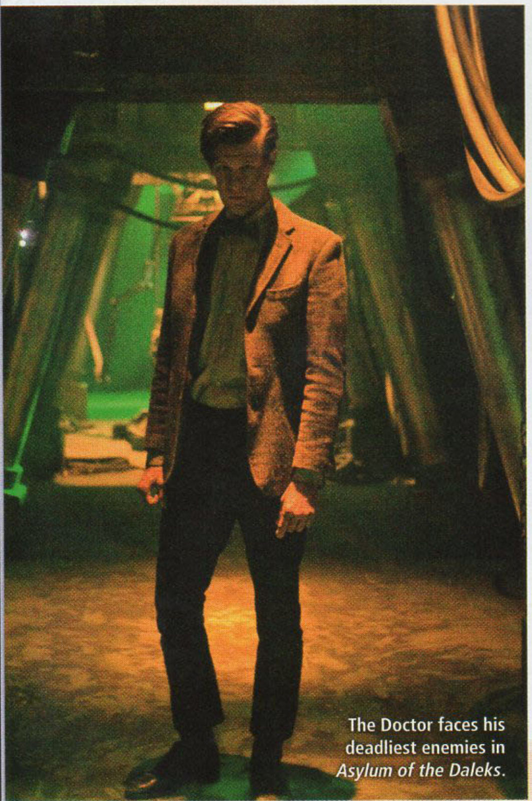
"It's really governed by budget, a lot of it," says Murray. "Budget and time are the two things that are constrained. Although *Doctor Who* has a relatively big budget, it's not massive, certainly not for the sort of things we want to do now. People's expectations are so much higher as well. They expect film effects. It's film resolution as well now, because since 2009, it's all shot in HD. It's not like PAL in the old days – you could get away with a lot more. Although HD is four times the size, we don't have four times as much time or money. The Daleks we did for PAL don't always hold up that well in HD. We've animated new ones."

"Particularly as we have, in several shots, a practical Dalek in the foreground, and our CG ones right next to it," says Jenna, "so we had to make sure that it's seamless – you can't see where the join is."

Before scripting *Asylum*, did Steven Moffat check with The Mill how many Daleks they could manage?

"No," laughs Jenna. "He just went, 'I want lots and lots and lots of Daleks, please.' He got very excited, and just kind of grinned at us."

Starting with *Asylum*, these five episodes present us with an older, more grown-up Amy and Rory than the ones that the Doctor left behind at the end of last series. "The scripts lend themselves to playing it like that," says Arthur. "It's about being more confident. Rory and Amy know themselves a lot better now, as do we." ►



The Doctor faces his deadliest enemies in *Asylum of the Daleks*.

"That's the thing," nods Karen. "It kind of mirrors real life. We've become a lot more self-assured as people, and that affects the way we're playing it, naturally." But not everything is plain sailing for the Ponds. "Something very major has occurred within their relationship," hints Karen.

"It's actually the Doctor who's the outsider," notes Arthur, "which is an odd one for us to negotiate. We still have to be excited about being with him."

"That's what it's been building up to from the beginning, though," says Karen. "At the start, Amy was less accepting of her and Rory being such a strong unit, which is kind of nice, because it had somewhere to go. For us, it's a proper three-series story arc – to talk in telly terms."

"An undertone of *Asylum* – and this continues throughout the series – is the effect that the Doctor has had on Amy and Rory's lives," continues Steven. "It's not been completely benign. They have a life away from him. Never mind a backstory, they have a *current* story... and, y'know, relationships generally do get into difficulties at some point. Things happen while the Doctor's not looking. The normal set-up for *Doctor Who* – of which I entirely approve, of course – is that the lives of the Doctor's companions are put on hold. 'What if it weren't like that?' is, I suppose, what these five episodes are about."

How far does Steven consider how the Ponds' story will impact on the next companion, played by Jenna-Louise Coleman?

"It's a different story for every companion," insists Steven, "and it's a story that people don't get fed up of, actually. They don't get bored of watching people walking in and seeing the TARDIS is bigger on the inside. They don't get bored of them discovering that the Doctor has two hearts. There are certain elements that you want to see again and again – with the variants that new characters bring to it, of course. The new companion, when she arrives, will trigger a whole new story, and you're going to love it... but that doesn't mean you won't still mourn the Ponds."

Finally, as is becoming a tradition at the start of each new series, **DWM** would like to take a moment to talk about spoilers. Basically, avoid them. Please. "I'm having meetings and conversations about that right now, actually," says Steven. "I've had a certain amount of success to date with just *asking* that people don't spoiler. The press has been very gracious about keeping secrets, even though it's hampered them a bit. Last year, they didn't give away who was going to be killed at the start of *The Impossible Astronaut*. It's really worth trying, because stories aren't meant to be told with all the punchlines first.

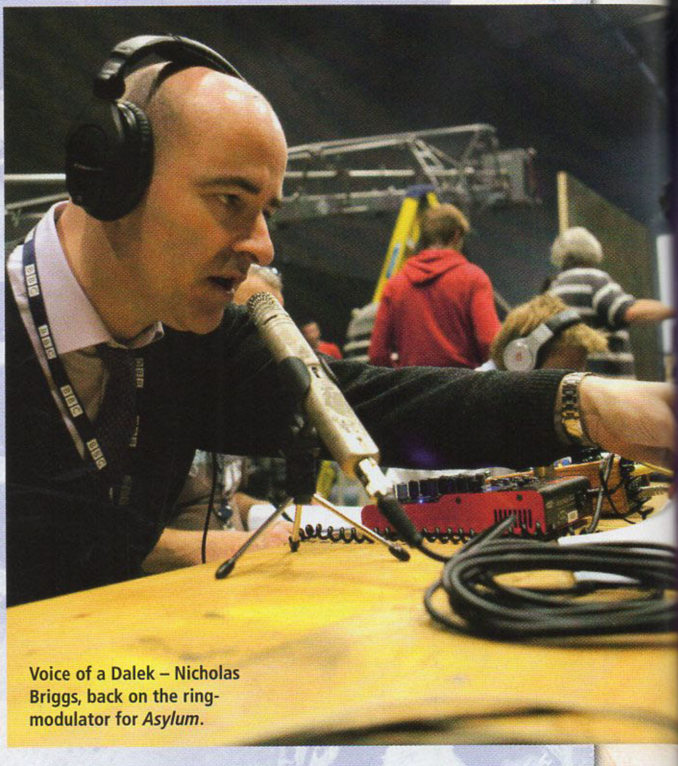
"When I was a kid and I watched *Doctor Who*, it was a very, very famous show back then, but I hadn't a clue what Tom Baker was going to encounter until he walked out of the TARDIS at the start. No-one did. There's no question that's a better way to tell a story. A friend of mine was talking about how, when he first saw *Alien* many years ago, he saw it in Canada before it was a huge hit, and he said that nothing could replace the thrill of not knowing a single thing that was coming. Everybody else who saw *Alien*, of course, saw it once it was famous, and you knew about the chest-busting scene, about the giant alien... He said, 'You guys had a muted version.' He just went in, saw a sci-fi flick, and got his mind blown, because he didn't know what was going to happen next. It's a better way to tell a story. It really, really is."

Finally, if *that* doesn't convince you, a warning from the Doctor himself. There are, Matt Smith reminds us, many twists and turns in *Asylum of the Daleks*, and you're only going to get the chance to watch this episode once without knowing what happens next. Take it, insists Matt. "I hope and pray it remains a secret," he says of one plot element in particular, "because then you go, 'Whoa! I can't believe they just did that!' It's exciting TV. Like, there's a bit where you're cutting between [spoiler] and [spoiler] and [spoiler], and then – oh God – and you go, 'Oh, wow.' It'd be sad if you know what's coming next, because it really is just... wow." DWM

MAD AS YOU LIKE

VOICE OF THE DALEKS

NICHOLAS BRIGGS



Voice of a Dalek – Nicholas Briggs, back on the ring-modulator for *Asylum*.

If the first sign of madness is talking to yourself, then Nicholas Briggs – the voice of all the Daleks – went totally bonkers on the set of *Asylum*. "There was a new Dalek, the Dalek Prime Minister, the Dalek Supreme – the one from *Victory* – and many, many other mad-as-you-like Daleks," he says. "Matt Smith said to me after the readthrough, 'It'd be really good, Nick, if you could make those mad screaming ones sound really, totally mad and horrible,' and I certainly took his note. During the ADR [additional dialogue recording] session, I think they thought I'd gone completely bonkers. The guys in the studio really worried for my sanity."

More Daleks there may have been, but Nick insists that he wasn't on set for more days than usual. "In fact, they shot some of it without me," he says, "before Matt specifically asked for me to be there. Nick Hurran greeted me on set, saying, 'Apologies, Nick, I didn't realise it was your voice that made the Dalek lights flash. We've been trying everything.' And Matt, to whom I shall be eternally grateful, wanted to have that real Dalek voice there, rather than someone else reading in. He's a very real actor and is keen to have the right stuff to react off. I was happy to oblige. He's awesome. It's best all round if the Dalek voice is done then and there, reacting off the other performances. It gives my performance more dramatic weight, being done in the heat of the moment."

Asked about the Daleks' controversial redesign, Nick says: "In retrospect, I'm rather fond of *Victory of the Daleks*. My young son has made me watch it endlessly, and I love it more and more each time. There are always high expectations for 'big' episodes featuring the Daleks, so there's a danger of them – almost inevitably – falling short of those expectations. My advice to people is, watch *Victory* again. It has a lot to offer. It would be fair to say that the new Daleks weren't my absolute favourites, although the design has grown on me, and I was rather fond of the new ring-modulator voice settings I created for them. I loved those Paradigm Dalek voices.

"Like most of Steven's episodes, *Asylum* isn't really about the monsters; it's about the Doctor and his friends. It's full of beautifully crazy, unexpected stuff, and is resolutely not a traditional Dalek story. It's a billion light years away from being a traditional Dalek story. It's an exercise in turning expectations on their head. It's full of shocks, twists, and great emotional stuff. I particularly love the whole situation between Amy and Rory... The Daleks have an interesting role in the story. The threat of the Daleks feels greater and scarier than ever before, although they're not really the villains in any traditional sense. The sheer weight of numbers makes them terrifying, but there is something far more complex and emotionally harrowing going on throughout – and that was really rewarding for me to play."

> "Amy and Rory have a life away from the Doctor. They have a current story. Things happen whilst the Doctor's not looking."
>
> **STEVEN MOFFAT WRITER**

The untold adventures of Sarah Jane Smith...

BBC

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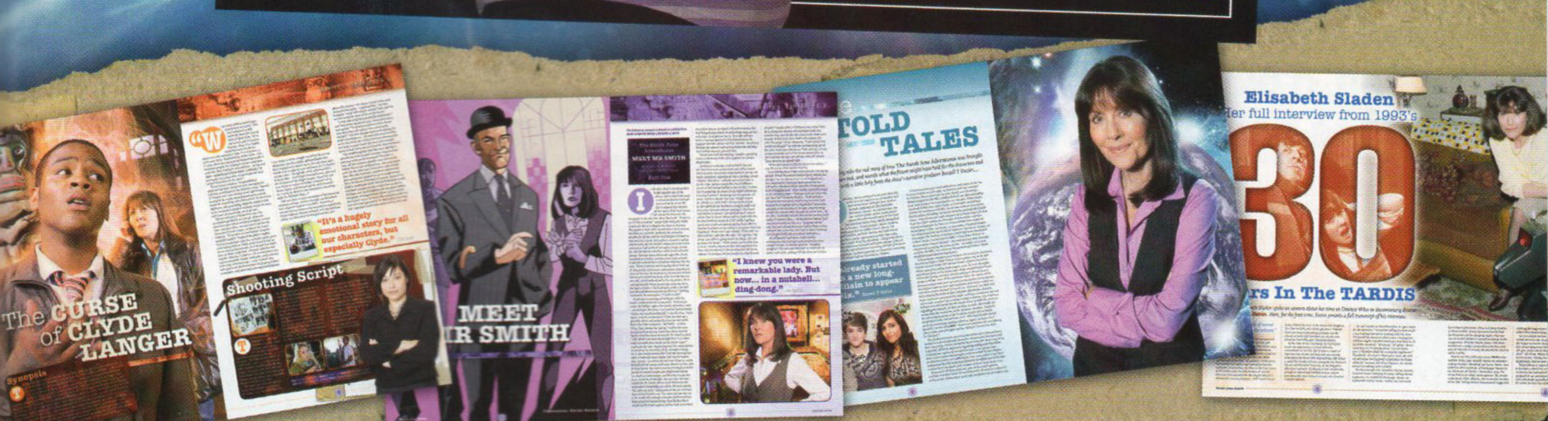
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Dinosaurs on a Spaceship

This episode isn't just about dinosaurs on a spaceship, you know. There's an Egyptian queen, a big game hunter, Rory's dad – oh, and the entire Earth in terrible danger...

Preview by BENJAMIN COOK

"I knew from the start that 'dinosaurs on a spaceship' is the appeal, the great headline of the episode, but it's not going to sustain 45 minutes on its own," notes writer Chris Chibnall, whose last *Doctor Who* script was 2010 Silurian two-parter *The Hungry Earth/Cold Blood*. "You've then got to think, 'Right, who are the characters? Who's with the Doctor? Why are they there?' There had to be a story that's not just about dinosaurs." He adds: "The other brief was it had to be big, and fun, and loud."

Joining Amy and Rory as the Doctor's companions in *Dinosaurs on a Spaceship* are three big, fun, and loud new arrivals: *Harry Potter* and *The Fast Show* actor Mark Williams as Rory's dad, retired schoolteacher Brian; *Sherlock*'s Rupert Graves as Edwardian explorer John Riddell, and Riann Steele as Queen Nefertiti of Egypt. "It feels like the Doctor has a gang," states *Doctor Who* producer Marcus Wilson, "which works as a one-off in an episode like this. We've brought people like Canton into the fold before [in last year's opening two-parter *The Impossible Planet/Day of the Moon*], and they've made their presence felt... but, as the Doctor himself says in this episode, 'They're people, not Ponds.' Brian, Riddell, and Nefertiti have very distinct, interesting personalities.

"When I first read the script," remembers Marcus, "I texted Arthur [Darvill] and went, 'Hey, have you ever thought who would play your dad?' He threw in a few suggestions, and so did [casting director] Andy Pryor, and it very quickly got to Mark. It just fits. They look really good as a pair. We may well see Mark coming back again," he smiles, "before the Ponds are gone."

"It's quite odd, isn't it?" says Arthur Darvill of Rory and Brian's father/son relationship. "There is a closeness there, but I don't think they really understand each other at the beginning. What do you reckon?"

"It's not based around sport," nods Mark Williams. "They're both slightly reserved."

"They're quite similar, really, as people," Arthur considers.

"Both slightly OCD – and both a bit wary of humanity at large," says Mark.

"Rory has grown so much throughout his adventures," explains Arthur. "When we first met him, there were far more similarities between him and Brian – their ways of dealing with things, and dealing with fear. It's been really nice to

see those elements that Mark's bringing into it. Also, it's always nice having someone new to show around."

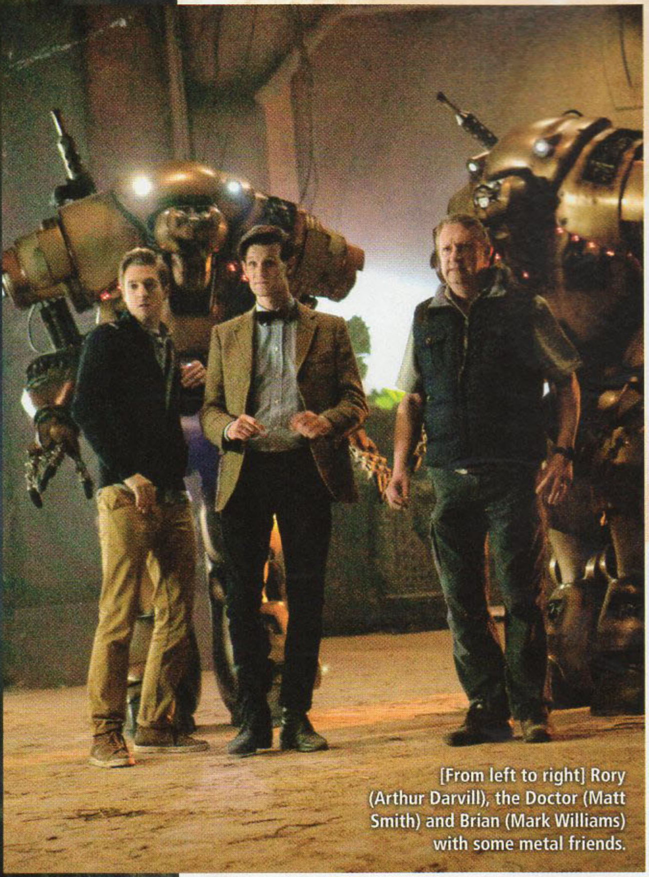
"It's inversion there, isn't it? You're the big kid at school, and I'm –"

"It's slight role reversal."

Have they been studying each other's performances, to identify common father/son traits?

Mark shakes his head. "It's up to me, really, and I haven't. It's mostly subliminal anyway. It's what actors do. I mostly stand behind him, so I can –"

"– copy the back of my head," laughs Arthur.



[From left to right] Rory (Arthur Darvill), the Doctor (Matt Smith) and Brian (Mark Williams) with some metal friends.

"Sort of. No, so I can kind of mirror it a bit. But I haven't done a lot of close imitation stuff, or it looks a bit weird. We're not twins. Mostly, if people are very like their dad, it's a bit weird. It's a talking point. 'Oh my God, he's just like him!'"

Arthur admits that the ensemble cast – the Doctor's gang – has been "a bit naughty" on this episode, misbehaving and fooling around on set. "It can only be a good thing for the relationships between all of us," he reasons, "but it must be an absolute nightmare for the director, because there's six of us [the Doctor, Amy, Rory, Brian, Nefertiti, and Riddell] in most of these scenes!"

Away from the ensemble cast assembled for this episode, what about those dinosaurs? They look amazing. In an exchange cut from the finished episode, Amy references a certain 1993 Spielberg flick – "*Jurassic Park* all-nighter at Leadworth Cineworld," she tells Riddell, adding, "It's a wonder I ever married that man." ("I have no idea what you just said," Riddell replies.) It's fair to say that the visual effects in *Dinosaurs on a Spaceship* would give *Jurassic Park* a run for its money.

"It was part of a conversation about the season as a whole being standalone blockbusters, movie-scale concepts," says Chris. "When Steven Moffat said, 'And I'd like you to think about dinosaurs on a spaceship!'… it's like when anybody hears the title: you're stunned for a millisecond, and then you just laugh. It's such a brilliant title. Just those four words. Straight away I said, 'Yep, I get that. I can see that.'"

DOCTOR WHO
BBC

EPISODE 2

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Mark Williams, Rupert Graves, Riann Steele, David Bradley
WRITTEN BY Chris Chibnall
DIRECTED BY Saul Metzstein

IN A NUTSHELL
2367AD. A spaceship the size of Canada is on a collision course with the Earth. Oh – and there are dinosaurs on board…

QUOTE, UNQUOTE
BRIAN: "Sorry. Sorry. Are you saying dinosaurs are *flying* a spaceship?"
THE DOCTOR: "Brian, please! That would be ridiculous. They're probably just passengers. Did I mention missiles?"
BRIAN: "Missiles?!"

> "'Dinosaurs on a spaceship' is not going to sustain 45 minutes on its own. You've then got to think, 'Right, who are the characters?'"
>
> **CHRIS CHIBNALL** WRITER

The challenge is scripting an episode that lives up to that title. "On *Doctor Who*, you're always thinking, 'I hope we can live up to the premise,' but also 'This is just going to be fabulous fun,'" laughs Chris. "That tension between the two is your constant job as a writer on *Doctor Who*. Also, there's that part of your brain going, 'You have to write something that they can actually make,' because it'd be very, very easy to write the $300 million version of *Dinosaurs on a Spaceship*. We don't have the budget of a Michael Bay movie, but a spaceship full of dinosaurs is an idea for a Michael Bay movie. So you have that combination of joy, fear, and trepidation."

"The nice thing about coming back this year with a lot of the same crew – and with Matt, Karen, and Arthur – is we've an experienced team, so you feel like you've prepared," says Marcus. "Of course, when you're dealing with triceratops and spaceships, there's always going to be *something* you haven't thought of… but the team responds well to challenges. Steven was keen to see what [visual ►

"Dinosaurs on a spaceship!" The Doctor is delighted, at least...

A HELPING HAND FROM HISTORY!

NEFERTITI RIANN STEELE

"I really hope there's an actual dinosaur! I really want there to be a dinosaur!" Riann Steele is remembering her reaction when she first heard the title *Dinosaurs on a Spaceship*. Riann plays Nefertiti, Queen of Egypt. She certainly looks the part.

"My costume is based on lots of research," she explains. "Obviously, there's the famous bust of Nefertiti [*sculpted in 1345 BC – or thereabouts – by Thutmose, and currently on display at the Neues Museum in Berlin – Ed*]. Also, I always find the shoes really help me, even on this. You don't see my feet, so they offered me some UGGs, but I just can't do it. As soon as I put on the UGGs, I'm kind of slouching and kicking my feet. When I have the sandals on, I'm 'present'."

So how far did Riann research Nefertiti?

"I did do some," she says, "but not that much, because not many people really know what she was like, so I didn't really know how useful it was. I went to the British Museum. I was, like, 'Maybe I'll see what I can absorb.' I was looking at all these mummies and things. I wanted to understand her world, really, and where she's come from."

Nefertiti is caught in the thick of the action in *Dinosaurs on a Spaceship*. She's at once regal and action hero. "She's a little bit like a fish out of water," says Riann, "but that's quite nice, how they've written it, that she's really human."

Of working with regulars Matt Smith, Karen Gillan, and Arthur Darvill: "They have a great relationship, great banter, and they're really inclusive," says Riann. "They're great at playing those characters, but as soon as they hear 'Cut', they go back to being kids, mucking around. It's really sweet to watch, actually. And I love watching David [Bradley, who plays Solomon], and Mark [Williams, who plays Brian], and Rupert [Graves, who plays Riddell]. The characters are so fun. Riddell is hilarious. Like, a little bit of, er, Indiana Jones... gone wrong!"

And working with dinosaurs?

"You totally believe it," she says. "You think you wouldn't, but you do. I suppose it's from years as a kid, watching cartoons. But now I'm in it! I'm in the cartoon! Even as an adult, you revert to that big kid in you. Although most of the dinosaurs are being added in afterwards."

Riann is of the generation that grew up while *Doctor Who* was off air, but she remembers watching it when it returned in 2005, "with Christopher Eccleston, who was brilliant, and then David Tennant, who I loved. When Matt took over, he was great. It's never-ending, the possibilities of where the Doctor can travel, and who he can travel with. Like, with Nefertiti, how she disappeared is a mystery [*Nefertiti vanishes from historical records around 1336 BC – Ed*], and I love how *Doctor Who* can use that."

Will Riann be watching when her episode airs in September?

"Yes, but not for me. Usually, I watch myself on TV with the volume down, because I can't help watching every little thing that I'm doing, every glance, every gesture. 'Why do my eyes do that?' It's strange, seeing yourself through 360 degrees, how you move... seeing the back of your head! When else do you ever see the back of your head? No, I'll be watching it for the dinosaurs. I want to see what they look like when they're not just a green screen."

JOHN RIDDELL
RUPERT GRAVES

"John Riddell is a game hunter in Africa," explains Rupert Graves. "He comes from 1902, and he's a big old-fashioned – even pre-Ernest Hemingway – adventurer. What's attractive about him is his kind of absoluteness. He loves being in mortal danger. He loves fear. He likes life right on the edge."

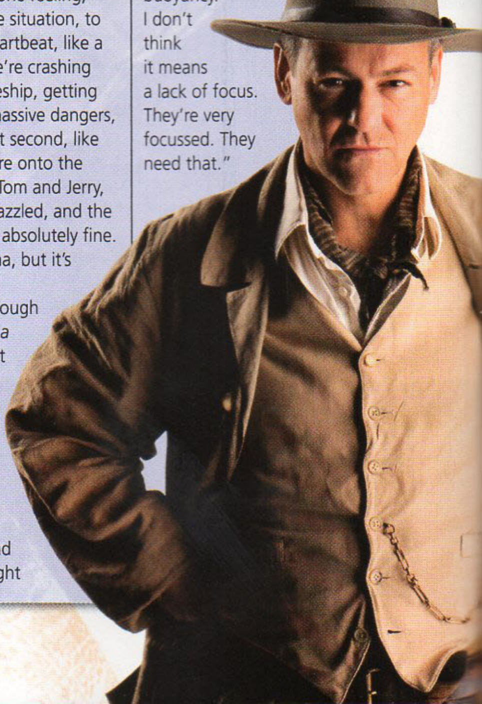
Does Rupert fancy himself as a bit of an action man?

He chuckles. "I'll have to see it on-screen first. It's nice to do something that's got the style of a... I'm not going to say 'cartoon', because that sounds disparaging, but you know, you switch from one feeling, one emotion, one situation, to the other, in a heartbeat, like a cartoon does. We're crashing around this spaceship, getting into all sorts of massive dangers, and then the next second, like in a cartoon, we're onto the next thing – like Tom and Jerry, when they get frazzled, and the next shot they're absolutely fine. It's not melodrama, but it's heightened."

At the readthrough for *Dinosaurs on a Spaceship*, Rupert recalls the title getting a huge round of applause.

"Yeah," laughs Rupert. "I loved that title from the moment I read the script. I thought Riddell was a funny part. The way of knowing if you can do a part is if you understand it when you first read it. Riddell was quite clear from the off. He grabbed me."

He remembers being nervous at the readthrough, but stresses that this is par for the course. "Normally, the first day of any part I ever do, I'm nervous – properly nervous, not sleeping the night before – because I don't know if I've got it, or what 'it' is. With TV, you don't get any rehearsal. You can practise on your own till you're blue in the face, but it's not the same as reading with the rest of the cast. Readthroughs are helpful, and so is the playfulness on set and off. Especially from those three – Arthur, Karen, and Matt – as they're doing this show for nine months at a time. They keep a great banter and buoyancy. I don't think it means a lack of focus. They're very focussed. They need that."



"I hope it's as bonkers as *Doctor Who* has ever been… but that's quite a competition, these days!"

CHRIS CHIBNALL WRITER

effects house] The Mill could do – in fact, what *every* department had to offer, having learnt the lessons of the previous two series – and Chris grabbed the one-line pitch, and ran with it."

"In fact, the first thing we did was meet with The Mill," says Chris. "Myself and Caroline [Henry, script editor] went along and said, 'Tell us everything we need to know about what we can and can't do.' We agreed a number of dinosaurs, and the species… There were discussions over whether we would create a kind of dinosaur that hadn't been seen before. In the end, we didn't. You want the dinosaurs we all know and love."

Matt McKinney, from visual effects house The Mill, supervised the 3D (*ie* computer-generated animation on the episode) – "building models, texturing models, animating them, and then rendering them" before passing it to 2D Supervisor James Moxon, to "make it look good." "Well, it looks good already," laughs James, "but my job is combining it with the live action, with what's been filmed – putting it into the scene. All the integration stuff." Matt and James' Mill colleagues VFX Producer Jenna Powell and VFX Supervisor Murray Barber are on board each episode from the very start – "especially on this *Dinosaurs* episode," says Murray. "We had a meeting with the writer, Chris Chibnall, because he wanted to know how many dinosaurs he could write in, and what types, how many different ones… We gave him quite tight guidelines. The three f's: no fur, no flocking, no feathers."

Murray describes *Dinosaurs on a Spaceship* as "one of the biggest challenges" that The Mill has faced since they started on *Doctor Who* in 2005. "The animation, to make that naturalistic, in the time that we had to turn the shots around – from getting the plates in, to getting the finished shots out there, to get that amount of creature work animated – I've never seen it done that quickly, in that quantity, to such a high standard."

As The Mill is also responsible for the VFX on fantasy drama *Primeval* [ITV1, 2007-present], couldn't the team pinch a dinosaur limb or two from that show? "Those dinosaurs are owned by *Primeval*," explains Murray, "so we had to start from scratch."

"Also, you want to create something different," says Jenna.

So how much artistic license could the team take? "It's *Doctor Who*," smiles James, "so you have a lot of creative license."

"We don't really know the colour of dinosaurs," considers Murray. "You can only make an educated guess, so –"

"You want to be as realistic as possible, though," says Jenna, "when you're doing something like dinosaurs. Equally, you want to have fun with it. We stopped short of going purple with pink polkadots, though."

Did Marcus veto anything in the script for being too expensive or impossible to achieve? Or is his job to say 'yes, we'll find a way' to do everything?

"It's not even my job, it's my upbringing," laughs Marcus. "I have two things warring in my head: the financially-responsible producer going, 'Can we do this? Can we achieve this?' and then the *Doctor Who* fan in me going, 'That would be really cool!' I try to balance the two. A guiding principle is: what we do, we want to do well. We don't want to overstretch ourselves and end up looking a bit silly. We want it to be quality work that we're doing. And it is."

What does Chris think **DWM** readers will make of *Dinosaurs on a Spaceship*?

"You never write thinking about that," he insists. "It's actually the last thing you think about. You write it going, 'Is this going to be delightful and surprising at seven o'clock on a Saturday? And will my kids respond to it? Will it make them go "Ooh!" when they see the trailer?' You don't think about the reaction in any way other than that. And you never know – you never know on any show, and you particularly never know on *Doctor Who*. I hope it's as bonkers as *Doctor Who* has ever been… although I think that's quite a competition, especially these days! But that was the brief, really. So I just hope Steven has got what he wanted. I hope the actors are happy. And it's going to depend very much on the dinosaurs, to be honest. No pressure, The Mill!" **DWM**

The Doctor takes a ride.

HARD TIMES…

SOLOMON DAVID BRADLEY

"Time travel is the last great frontier, isn't it? The idea that you can disappear, be invisible, travel through time to any period you like. I'm sure we all have that fantasy sometimes," says David Bradley, who plays *Dinosaurs on a Spaceship*'s Solomon.

By the look of things, Solomon's fantasy involves an awful lot of leather. "When they mentioned putting me in leather, I was delighted," grins David. "I'm delighted. I fell in love with it. When you read a script, you can imagine how you're going to play it, but then you put on the costume and – bam! – everything shifts, and falls into place."

This isn't David's first brush with the worlds of *Doctor Who*. In 2010, he voiced the Shansheeth, a race of vulture-like galactic undertakers, in *The Sarah Jane Adventures* two-parter *Death of the Doctor*. Are these sorts of parts – be they men in black leather, or giant talking vultures – always more fun?

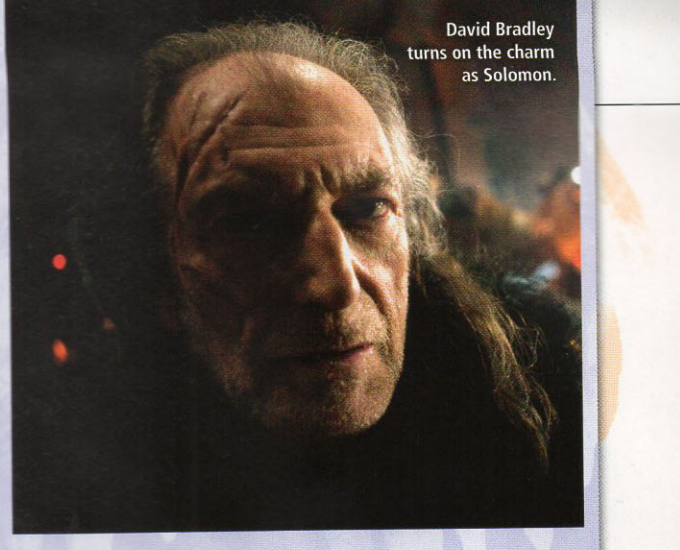
"People who are different from your own self – something outside your own sphere," nods David. "Parts like Solomon are so rich, but you've got to find a charm in it. He's capable of being charming, and he's capable of assassinating, and we've got countless politicians I could name who make a living from doing both. The smile on the face of the tiger. They get away with anything, with a bit of old-fashioned charm. That's Solomon. I try not to be judgemental. Maybe he's got a chip on his shoulder. He was given a hard time by certain people' – and he's got the scars to prove it.

"People enjoy a bit of fear, don't they?" David continues. "I remember seeing *Doctor Who*… when did it start? Fifty years ago? 1963? I remember Patrick Troughton, going back that far. It used to scare me, and I was in my twenties! We always watched it. I remember Jon Pertwee, too, and Tom Baker."

How does Matt measure up?

"He's great. He has a background of theatre, so it's not like he's come straight out of drama school to doing film and TV. I worked with him at the National Theatre. We didn't do a play together, but he was in the Cottesloe [playing in *Burn/Chatroom/Citizenship*, in 2006], while I was in the Olivier [playing in *Henry IV Parts I* and *II*, in which David played the King opposite Michael Gambon's Falstaff], so we'd meet in the green room. And I saw him in the West End, in a play called *That Face*, about four years ago, with Lindsay Duncan. A theatre background is always good – if you work in theatre as well as telly, you'll have a longer career – and Matt is the sort of actor who can float between the lot. Plus, he's interested in writing and directing. He's going to have an interesting career. In *Doctor Who*, he has that understated eccentricity. He doesn't make a *thing* of it. He doesn't act eccentric. He lets it speak for itself, which is very clever."

These days, David is best known for playing Hogwarts caretaker Argus Filch in the *Harry Potter* films. "I thought Filch was going to be a hate figure for children, but it's turned out that a lot of them are quite amused by him, because he is slightly ridiculous. All the interesting characters are the ones that have a past that you never quite fathom, but you know that they're outside the norm. That's what I like about Solomon."



David Bradley turns on the charm as Solomon.

A Town Called Mercy

BBC one BBC one HD

Saturday 15 September

The Doctor dons his Stetson, Amy goes for her gun and Rory tries to keep them both out of trouble. But the time-travelling trio aren't the only strangers newly arrived in town...

Preview by **BENJAMIN COOK**

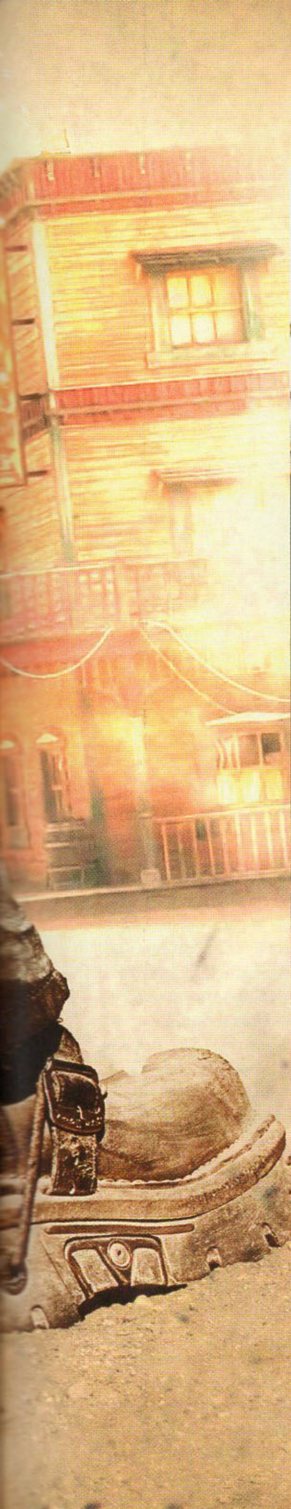
"The way it always seems to work with me and Steven," considers Toby Whithouse, the writer of *A Town Called Mercy*, about *Doctor Who* showrunner Steven Moffat, "is that Steven gives me a one-line pitch – the one line this time was 'a town in the Wild West that's being terrorised by a, kind of, robot or cyborg' and then I'll go away and knock together an idea. I started by thinking about what the cyborg *actually wants*. A cyborg is quite difficult to characterise, so I focussed on characterising the thing that it's chasing..."

In the grand tradition of movie Westerns, *A Town Called Mercy* is a morality tale. It's about codes of honour, about personal and private justice. Also, at last, the Doctor has a legitimate excuse to wear a Stetson. But the story's beating heart is a vendetta between the cyborg known as the Gunslinger (the episode was originally called *The Gunslinger*, before being retitled *Mercy*, and ultimately *A Town Called Mercy*), and a man, a doctor, named Kahler-Jex – and what happens when a Time Lord, the Doctor, himself no stranger to the spirit of vengeance, gets caught in the middle.

"In a way, the Doctor's default setting is one of forgiveness and mercy," says Toby. "Steven encouraged me to take the fairly bold approach of questioning that aspect of the Doctor. Only the showrunner can make that kind of seismic decision about their lead character, but it completely opened up a new vein of narrative. It was fantastic."

There's one scene in *A Town Called Mercy* – you'll know it when you see it – which is particularly crucial, and shows the Doctor in an entirely new light...

"That was really exciting to write, actually," he says, "but obviously quite difficult to strike the right tone with. That scene was still being rewritten while they were shooting it. I was getting emails from set, asking for extra lines and tweaks, because it's such a difficult moment for the Doctor. It's something we've so rarely seen before. He's an endlessly fascinating and complex character. We, in comparison to the Doctor, live the lives of mayflies, and yet still go through strange evolutions and odd kind of tidal shifts in our moods, motivations, and agendas, so I think that's true of the Doctor as well. It's always interesting to mark these changes within



The Gunslinger hits town. But who's he gunning for?

DOCTOR WHO
BBC

EPISODE 3

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Ben Browder, Adrian Scarborough, Andrew Brooke, Garrick Hagon, Sean Benedict, Byrd Wilkins, Joanne McQuinn
WRITTEN BY Toby Whithouse
DIRECTED BY Saul Metzstein

IN A NUTSHELL
When the Doctor, Amy and Rory arrive in a town called Mercy, in the American Old West, the Gunslinger is watching – and the Doctor is next on his hit list...

QUOTE, UNQUOTE
JEX: "Looking at you, Doctor, is like looking into a mirror. Almost. There's rage there, like me. Guilt, like me. Solitude. Everything but the nerve to do what needs to be done. Thank the Gods my people weren't relying on you to save them...
THE DOCTOR: "No. But *these* people are."

him. I only really know one way to write, and that's through character. Whether that's the character of Kahler-Jex, or the Gunslinger, or the Doctor, or a big fish alien, the bottom line has to be character. If something is going wrong, if it feels a little artificial, it's because the story is leading the character, as opposed to the other way around."

How au fait with Westerns was Toby before scripting *A Town Called Mercy*?

"Not as familiar as I used to be. I went through a phase of about three years, when I was 12 to 15, where I was an obsessive Clint Eastwood fan, so I watched all of his Spaghetti Westerns. I loved them. It was a real joy to go back and rediscover them when I was writing this episode. I hadn't seen them in about 25 years. It was enormous fun.

"If you're going to do a Western, there are certain tropes that people would feel a bit shortchanged if you omitted. At the same time, Steven was insistent that *A Town Called Mercy* be a *real* Western – something more akin to *Once Upon a Time in the West* than, say, *Annie Get Your Gun*. This wasn't going to be a, kind of, clean-cut Gingham version of the world; it had to be as realistic as we can get away with at seven o'clock on a Saturday." A big influence was 2004-06 HBO series *Deadwood*. "Watching that was really inspiring," says Toby, "because the characters are very real, very complex. That show was as big an influence as any Sergio Leone film."

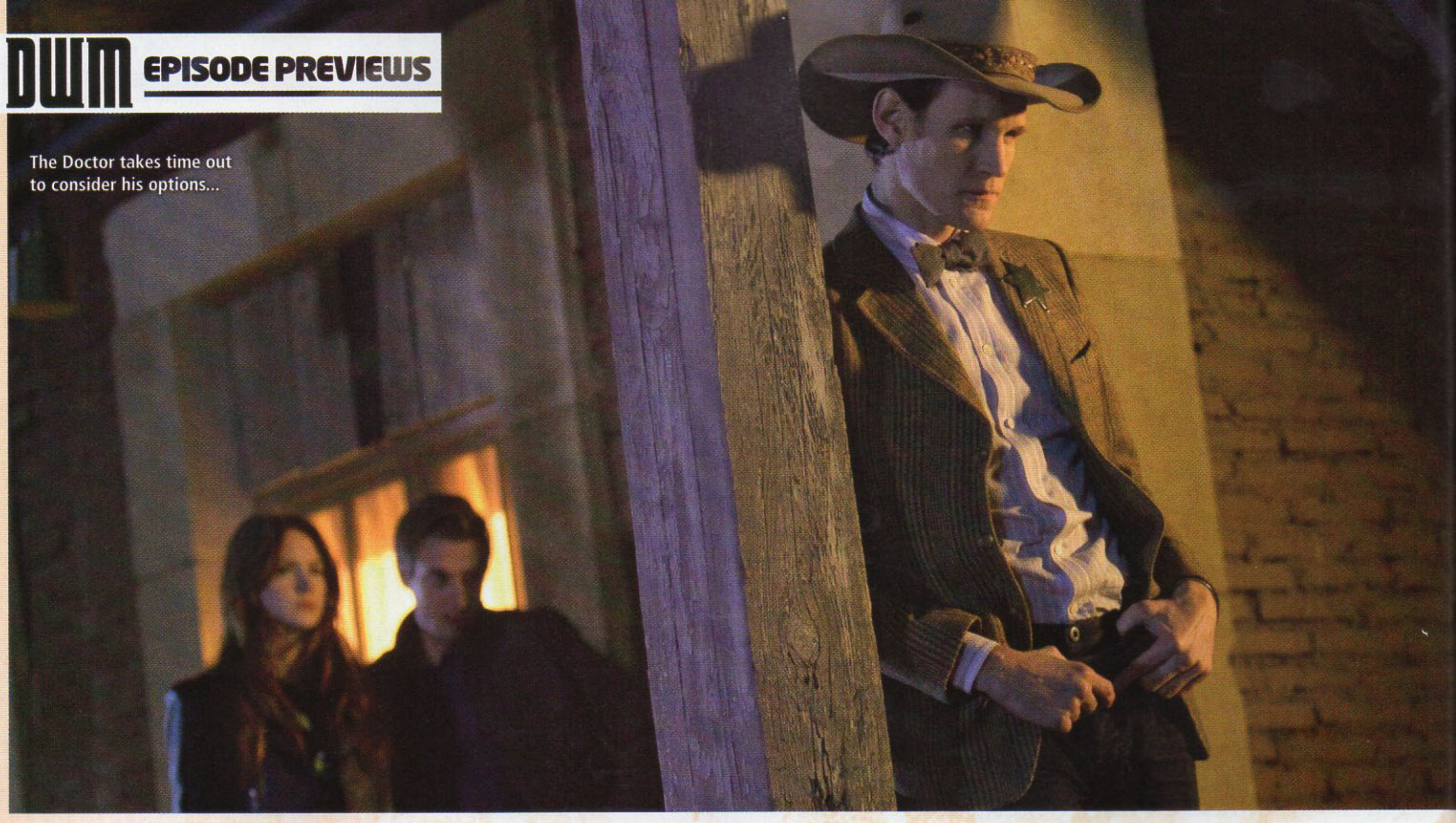
And Toby knew, when scripting *A Town Called Mercy*, that he needn't be restricted by a South Wales location. The episode would be shot predominantly in Almería, southern Spain, the stunning backdrop for such legendary movies as *A Fistful of Dollars*, *The Good, the Bad and the Ugly*, and *Indiana Jones and the Last Crusade*. "I always feel incredibly guilty about foreign shoots," he laughs, "because I've still got my *Being Human* [his BBC Three drama, 2008-present] head on, where we can't afford an extra plate of biscuits, let alone a ten-day shoot in Spain. A foreign shoot always seems wildly extravagant, even if the narrative absolutely demands it, so it was really exciting to be given that opportunity on *A Town Called Mercy*. Marcus [Wilson] showed me lots of photographs of the location before I started, though, to be honest, I had a mock-up of a Western town in my head already, accrued from all the different films I've watched. In fact, Clint Eastwood has filmed in Almería, so I was probably imagining the set that we ended up filming on."

> **"If you're going to do a Western, there are certain things people expect. So it's as realistic as we can get away with at 7pm on a Saturday!"**
>
> **TOBY WHITHOUSE WRITER**

"Coming away to Spain is great for the crew," says Matt Smith, when **DWM** catches up with him and the rest of the cast in Almería. "It's a good chance for us all to get together. It's more fun. And you've got this great big set, which is like a hundred-million-pound movie set, and that does so much of the work for you. It adds a scale to the show. If we could film six months of *Doctor Who* in various exotic locations, we'd do it. It's good when it's unmistakably somewhere really different. I mean, you've seen what's happening on screen more than me, so I guess it's looking quite plush, right? I keep banging on about [1967 Patrick Troughton serial] *The Tomb of the Cybermen*, but one of the reasons it's a great episode is that first shot, when they're walking through, basically, rocks like this. You're like, 'Where the hell is that?' Apparently, that was shot in England, though! I don't know how!"

Has the team had much time to explore the local surroundings, in between shooting the episode? ►

GRAND CENTRAL BANK



The Doctor takes time out to consider his options...

"Not very much," admits Karen Gillan. "We're working for most of the time we're here."

"What's nice about everyone staying in the same place is, rather than going back to your own place on your own, everyone's around in the evenings, so it's nice to hang out like this a little bit," says Arthur Darvill. "The hours are fairly long, so we can't go out every night - we've lines to learn - but it makes it feel quite cool."

"We have one day off, though," points out Karen. "That's exciting. I'm going to go to the beach, and then I'm going to snuffle out some clothes."

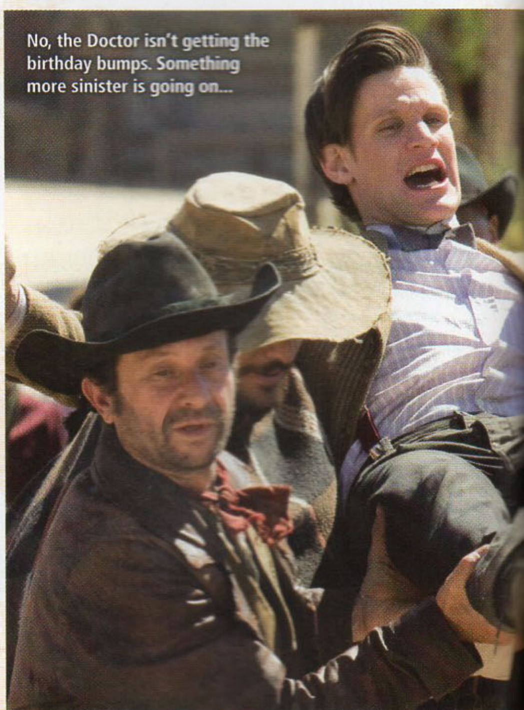
"I'm going to buy a football," says Arthur. "Oh. There won't be any shops open, Karen. Our day off is Sunday."

"Oh no!"

A Town Called Mercy is one of the penultimate adventures for the Ponds. How are Karen and Arthur coping, knowing that the end is fast approaching?

"You're kind of trying to savour every moment, really," says Arthur. "And not to look towards the end. I don't think that's helpful."

"No," considers Karen, "but when you put, like, a limit on something, you suddenly realise that you're not going to do it forever, and it does change the way you look at it."



No, the Doctor isn't getting the birthday bumps. Something more sinister is going on...

A STRANGER IN TOWN...?

KAHLER-JEX

ADRIAN SCARBOROUGH

"I hope that **DWM** readers will look with the same amazement that I did when we first arrived on the incredible Fort Bravo set," reflects Adrian Scarborough. "It's the most remarkable and beautiful thing, and I hope that comes across. I'm sure it will. It's such a great story. *Doctor Who* does a Western! With gunslingers! And cyborgs! Throw it all into the mix, and it's bound to be special."

Mercy resident Kahler-Jex sees trouble on the horizon.

Adrian's character, Kahler-Jex, is rather special, too – he's certainly not the kind of guy you'd expect to find in the Wild West... "Ah, well!" Adrian laughs. "Of course, you just have to play it for real – as real as you can possibly manage. Lots of things have helped me get into character, not least Fort Bravo itself. The very idea that we've come to Spain, onto these remarkable sets that, historically, have seen an awful lot of Western blood. There's the famous arch from *Once Upon a Time in the West*, where Henry Fonder hangs one of the farmers – and it's just sitting there as you come through the gate! It really is spectacular. You feel, to all intents and purposes, that you're in the Wild West."

So what helps Adrian get into character? "Clothes are always great. I particularly like my boots. They're very character-forming. And I have this *wonderful* facial contraption [an intricate tattoo, like tribal markings, down one side of his face], which is terribly exciting. The make-up takes about an hour and 20 minutes to apply. The patience they have when putting it on is remarkable. They keep saying to me, 'Layers, Adrian. It's all about the layers. It'll only look good if you take the time, and work it up in layers.'"

It's clear that Adrian has enjoyed recording the episode. "Oh, this – I can honestly say – is the job I never, ever get," he beams. "In the stuff that I usually do, I stand around in suits most of the time, so this is just heaven. For me, it's a dream come true. Wonderful. Not only is it exciting enough doing *Doctor Who*, but also the Doctor is such a wonderful character. He's a very moral man. The Doctor's morality is what makes him tick. I think we'd all like to be a bit more like him. And we want a sonic screwdriver. Well, I do."

Adrian is in no doubt as to why *Doctor Who* is currently so popular. "Matt Smith. He's a real force to be reckoned with," he insists. "And everybody loves *Doctor Who*, don't they? It's so imaginative. It puts you in wonderful and strange different places. But, at its heart, all of those characters – those three, the Doctor, Amy and Rory – love one another deeply, and that always comes across. It's about love and friendship, ultimately."

"When I was writing Jex, I imagined Adrian Scarborough – so it's fantastic he's ended up doing it for real!"

TOBY WHITHOUSE WRITER

"You want to make every scene the best it can possibly be."

"And go out on a high, I think."

A *Town Called Mercy*'s cast includes Adrian Scarborough as Kahler-Jex [*see box-out, left*], Andrew Brooke as the Gunslinger, and *Farscape*'s Ben Browder as Isaac, Mercy's sheriff [*see box-out, right*]. Toby is thrilled. "I had about three actors in mind, on a kind of rotation in my head, when I was writing the part of Jex, and Adrian was one of them, so it's fantastic that he's ended up doing it for real. And Ben Browder, of course – in my wildest imaginings, I never expected to get someone like him." Also, Garrick Hagon, who last appeared in *Doctor Who* as Ky in 1972 serial *The Mutants*, plays the town's undertaker. "I'm delighted," says Toby. "Andy Pryor [*Doctor Who*'s casting director] has done us proud."

A Town Called Mercy is Toby's fourth *Doctor Who* script, after 2006's *School Reunion*, 2010's *The Vampires of Venice*, and last year's *The God Complex*. "I'm really proud of all of the episodes I've done," he says, "but the thing is, they're all so completely different. Each series, I would hope that I'm getting a little more... what's the word? Not necessarily 'better', because writing *Doctor Who* is *never* easy; it's an incredibly complex and demanding show. The moment you think it's easy is the moment you should stop writing it. But I'd say that *The Vampires of Venice* and *A Town Called Mercy* are much more out of my comfort zone than *The God Complex*, which is much closer to my tone and style of writing. In that sense, *A Town Called Mercy* is, I suppose, more of an achievement for me. It was a challenge, but it's paid off, I hope." DWM

Farscape and *Stargate SG-1* star Ben Browder clocks up another sci-fi credit.

MARSHALL LAW

ISAAC BEN BROWDER

Ben Browder didn't hesitate when he was offered the part of Isaac in *A Town Called Mercy*. "I absolutely jumped at doing it," he smiles. "I left LA in the middle of pilot season, which is probably the busiest time of year for looking for work, just to go do it. If I hadn't, my credit rating with my children would have plummeted to zero."

Ben's enthusiasm stems from the fact that both he and his family are very familiar with *Doctor Who*. "My wife [actress Francesca Buller] is English. I went to drama school in England. My kids have seen every episode from the Chris Eccleston era onwards. Since [former showrunner] Russell T Davies, and now into Steven Moffat, the writing has been brilliant, and the humour... you know, most American science-fiction series tend to be kind of straightforward serious. A lot of dark stuff. Well, *Doctor Who* is the antidote. Imagine writing for *Doctor Who*. Imagine getting to decide what's going to happen next to the Doctor. That'd be so cool."

So what of *A Town Called Mercy*? "It's a Western. Isaac is a marshall. From my standpoint, what's fun is 1) I've always wanted to do a Western, and 2) it's a Western *and* it's *Doctor Who*! I've tried to stay centred, to give a real Western feel to it – I played it as a straight-out Western – which allows the Doctor and his companions to spin around."

"I'll give you a sad story. Fort Bravo is also a tourist attraction. There are all these German tourists walking around, and these regular Spanish guys who ride horses and wear Western gear who do the shows for the tourists that are visiting. I'm sort of fitting in. I'm looking like I'm part of the show. I'm in my gear. I've got my badge on. I've got my shooter. So we break for lunch, and I come out of the canteen, out of the double doors, into the American Old West street, and there are three Spanish guys there with guns, and two more on horseback right in front of me – and they draw! I'm going, 'What the –?' They don't speak any English, and I don't speak Spanish, and I'm not comfortable when a gun is pointing at me. As I'm walking away, one of the guys shoots me in the back! Well, sort of. Maybe not an actual bullet!

"That's kind of how it is. So it's like playing cowboys and indians. I get to run around, and carry a gun, and pull it out occasionally, and things blow up around me. It's good fun."

Fortunately for the role he has to play, Ben is comfortable handling firearms. "I grew up in the gun culture. I grew up in the south, hunting and fishing. By the time I was five or six, I was walking the fields with my grandfather, uncles and father, hunting. We'd come home, and we would clean the weapons. We weren't allowed to carry them at that age. By the time we were nine, they'd let us. By 12, we'd have our own shotgun, probably. Gun safety was first and foremost. I grew up with weapons in my hands, and I have a great fear and respect of them. It makes me nervous on set when I see actors who obviously don't know how to handle a weapon, waving one around."

What does Ben think of the star of the show? "I have a tremendous amount of respect for Matt. He's done a great job replacing David [Tennant], who so quickly became an iconic Doctor. It's a very difficult thing to do, to replace someone like that. Matt works incredibly hard. He stays engaged with the script, the storytelling, and the character, from the very beginning of the day till the end. Some actors who are leads on shows just kind of turn up. Matt's not that way. He's diligent. And he's brave in his choices, which isn't an easy thing to do as an actor."

Ben is no stranger to being a regular on a show with a huge cult following, with both *Farscape* [Australia's Nine Network, 1999-2003] and *Stargate SG-1* [Showtime/SciFi Channel, 1997-2007] under his belt. What does he think makes a cult hit? "A cult show is one that strikes a chord with the audience, and resonates with them, and they want to go on that journey no matter what, whether in a blue police box, through a wormhole, or on a spaceship at warp speed. Of course, *Doctor Who* has gone on for so long that it's something that parents share with their kids now, across several generations. They tell their kids, 'I remember the Daleks and the Cybermen' that made them hide behind that couch when *they* were kids."

When *A Town Called Mercy* is broadcast, Ben won't be watching it alone. "I can watch myself if no-one else is watching," he confesses, "otherwise I'm not real comfortable with it – I have to leave the room or get someone to change the channel – because the first thing I do is go, 'I can't believe I did that! Ohh, look at what my hair's doing!' I suppose with my kids I could probably watch it, because they don't have that high an opinion of me to begin with. [Laughs] It's more difficult to watch it with my wife, because she'll be giving me notes. We were at drama school together. The first performance she ever saw me in, she gave me notes afterwards, and it's pretty much continued that way ever since."

So would Ben consider returning to *Doctor Who*? How about the role of the Doctor, one day? "The Doctor seems to me to be quintessentially British. An American Doctor? That doesn't feel right. I wouldn't cast me. But if they offered me the Doctor? I'd take it in a heartbeat! How could you say no? You wouldn't turn that down. Hell no! You could be a footnote, the worst Doctor ever, three episodes, a horrible experiment, they hired American Ben Browder! I could be the anti-Doctor Who. I'd be Doctor No."

The Trial of John Nathan Turner

Part One

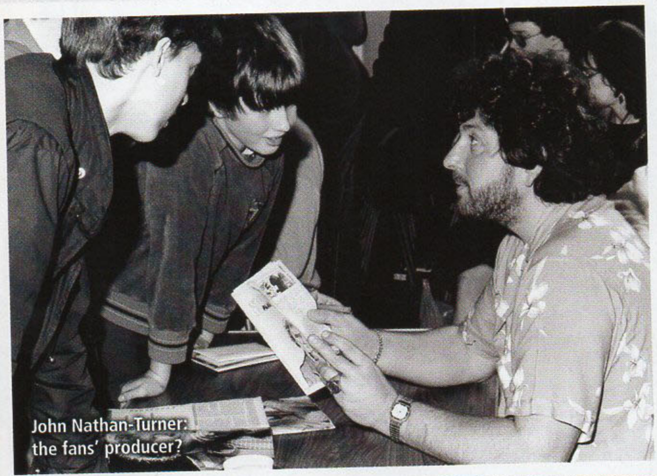
He was *Doctor Who*'s longest-serving and most colourful producer. A decade on from his death, DWM calls a host of the show's luminaries to our special inquiry into JN-T's controversial tenure...

Feature by **GRAHAM KIBBLE-WHITE**

On 1 May 2002, John Nathan-Turner passed away at the age of 54.

His funeral took a very JN-T turn when his coffin departed the stage to the accompaniment of *It's Not Where You Start (It's Where You Finish)*. The song had long been a favourite of John's, a piece he'd used as the finale for many of the pantomimes he'd produced as a side-line to his day job on *Doctor Who*. But now this offbeat hymn to the art of hard graft was bringing the curtain down on his life.

Even John's harshest critics would concede the man was a grafter. From 1977 to 1979, he served as a production unit manager on *Doctor Who*, before stepping up to become the series' producer – a role he then held until 1989. For 12 years he was at the sharp-end of TV's most over-ambitious and under-resourced programme, a show that infamously eats up money, time, imagination and energy. Worse still, for the final four or five years of that stretch, John found himself having to operate within a BBC that was openly hostile towards his series.


John Nathan-Turner: the fans' producer?

During his time in charge of *Doctor Who*, John oversaw a panoply of approaches, from the 'hard' science-fiction of *The Leisure Hive* (1980), via the all-out action movie that was *Earthshock* (1982), to the whimsical *Delta and the Bannermen* (1987) and the urban-looking *Survival* (1989), which prefigured the form the series would take upon its TV return in 2005. Some stories were hits, some were misses. That's life. But there were certainly more hits.

Along the way, JN-T's public profile was also transformed in the eyes of the programme's devotees. Making himself more visible than any of his predecessors, he began as 'the fans' producer' but ended as their Aunt Sally. Today, discussion of John's time on *Doctor Who* still tends to lay bouquets at the feet of those he employed and send brickbats hurtling towards the man himself. He's variously charged with filling the programme with lightweight actors, turning it into a 'pantomime', playing to the fans (and then provoking the fans) and generally presiding over *Doctor Who*'s near-extinction.

But is any of that fair?

Public inquiries are all the rage in the UK, so in that spirit, **DWM** is staging its own. Our remit – to appraise John Nathan-Turner's contribution to *Doctor Who*. From there, we will then muster to answer the final key question: *Did JN-T kill Doctor Who, or keep it alive?*

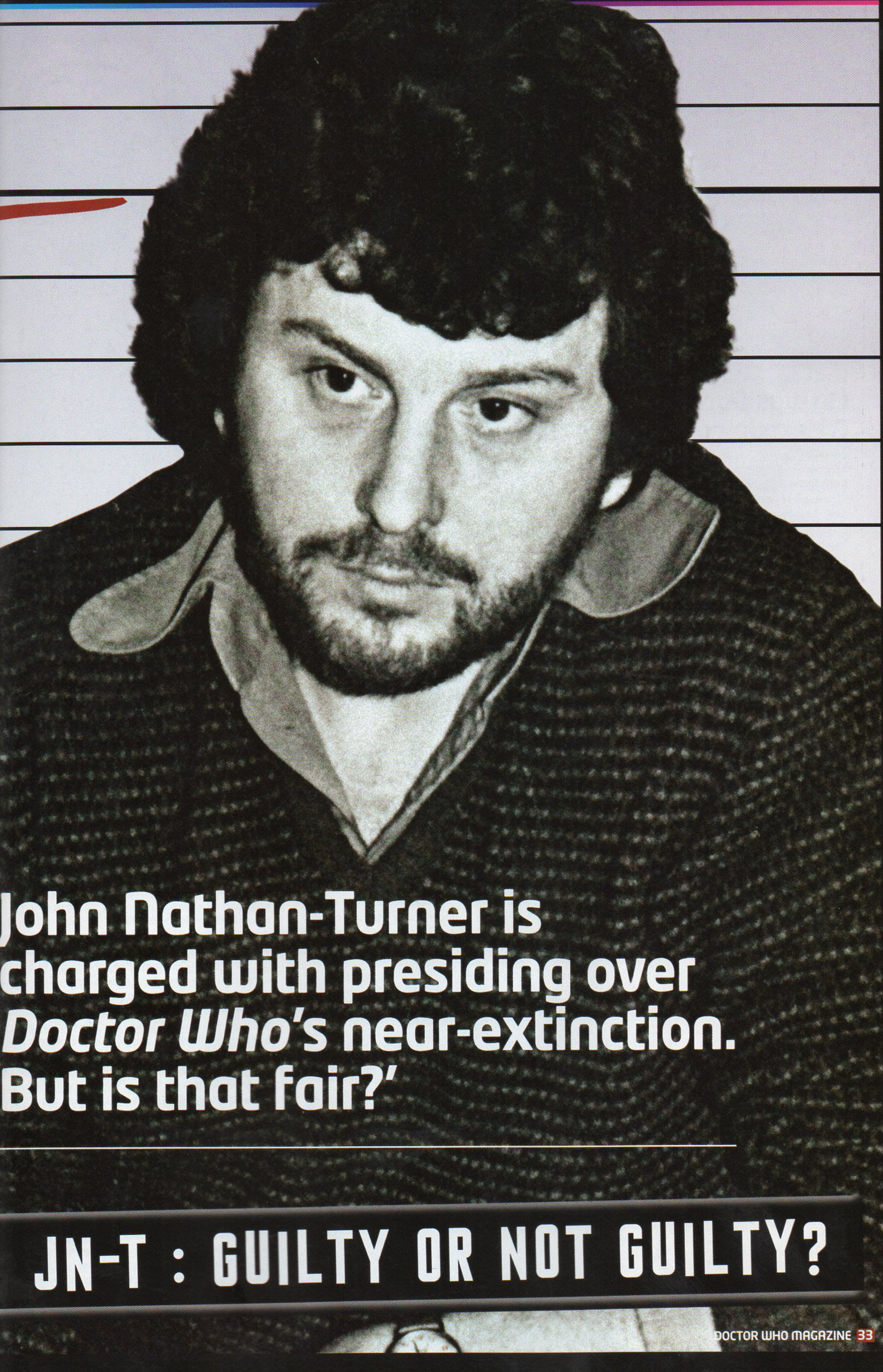
However, what's an investigation of this nature without its star witnesses? Don't worry; we've got 'em. An array of *Doctor Who*-related talent who, in this issue of **DWM** and the next, will answer questions about aspects of John's tenure. Some will also be invited to share their extended testimonies. Let's call them now...

1. **Steven Moffat:** *Doctor Who*'s current showrunner
2. **Phil Collinson:** *Doctor Who*'s producer (2005-08)
3. **Nicola Bryant:** played the Doctor's companion Peri (1984-86)
4. **Andrew Cartmel:** *Doctor Who* script editor (1986-89)
5. **Edward Russell:** *Doctor Who*'s current brand manager
6. **Gary Russell:** former **DWM** editor and *Doctor Who* audio producer, author and script editor
7. **David Richardson:** Big Finish *Doctor Who* audio producer
8. **Paul Cornell:** *Doctor Who* scripter and author

Plus, we'll hear from John Nathan-Turner himself, courtesy of quotes taken from his memoirs, which he wrote for **DWM** between 1995 and 1997.

This inquiry is now in session... ►

OUR STAR WITNESSES...



John Nathan-Turner is charged with presiding over *Doctor Who*’s near-extinction. But is that fair?’

JN-T : GUILTY OR NOT GUILTY?

MAKING THE SHOW

"To help [director] Alan [Wareing] catch up [when The Greatest Show in the Galaxy *fell behind schedule], I operated a second unit, shooting various kites, some clowning around and an enchanting scene between* Bellboy *and* Flowerchild. *We had time to experiment... and the end results were such that I realised even more what extraordinary conditions we all worked under to get the series done in time and within budget. What a shame we couldn't spend the time that we spent on that scene on every other one." –* ***John Nathan-Turner, DWM 247***

Seventh Doctor Sylvester McCoy and guest star Ian Reddington outside the tent where they recorded *The Greatest Show in the Galaxy*.

Look in on *Doctor Who* at any point in its screen life, and you'll find a show being made in spite of severe production challenges. What were those, specifically, that faced JN-T?

David Richardson: "He had to contend with both a falling budget and an audience that demanded faster and more visual stories. I can't imagine a worse dilemma for any TV producer, to be honest. But, from my limited experience, he would overcome production challenges through sheer force of will. Let's not forget this is the man who got *The Greatest Show in the Galaxy* completed when it was hit by a BBC strike – by getting it recorded in a tent in the Elstree car park!"

Gary Russell: "John's biggest fight was the same fight every *Doctor Who* producer has – it's the only show on television with no precinct. And therefore, every four weeks you're starting a new television series, you're building new sets, creating new costumes, make-up... everything you have is new. You can't reuse anything, which is unique in television. His creativity when it came to budgeting was phenomenal!"

In one particular instance, John had to rely on his cast's goodwill in order for a production to remain financially feasible...

Colin Baker and Nicola Bryant enjoying themselves in Spain... just one of the foreign locations John Nathan-Turner took the series to in the 1980s.

Nicola Bryant: "When we went to Spain for *The Two Doctors*, they actually couldn't afford our *per diems*. They just said, 'The budget for us going there means we're not going to be able to pay any expenses – although you will be fed. So really it's up to you guys. If you think it's wrong we do this, then we won't go'. But we all voted to go. I can't imagine that happening today. The cast's agents would just hang up on the production team, wouldn't they?"

Phil Collinson: "*Doctor Who* is a show that requires enormous amounts of creative energy. I mean, you just walk through the door in the morning and you're making decisions and thinking the whole day along – about daft things, about colours of things, about the way something feels. But also about the nuts and bolts, 'Is this going to work? What's going to happen?' And then, also, trying to get the scripts right on what is an incredibly complicated show for a writer. In addition to that, JN-T was managing the press and he was keeping everybody upbeat. I've got so much respect for him..."

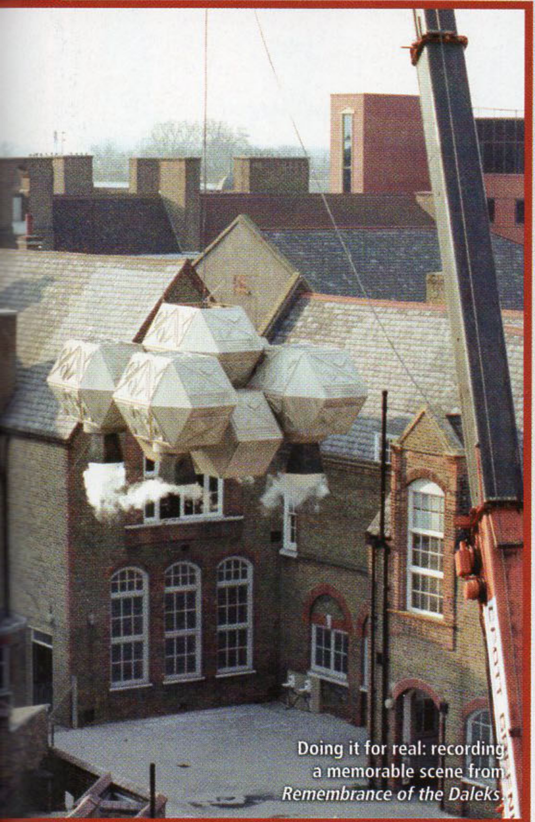
> "There were giant strides made to improve the look of the show under JN-T."
>
> **DAVID RICHARDSON BIG FINISH PRODUCER**

Steven Moffat: "I think it's impossible not to be gobsmacked with admiration for all the people who used to make *Doctor Who* when you think of the resources we have today. I mean, I wouldn't say we've got enough money. I wouldn't even say we've got good money given what we have to do. But we've got money, we've got technology and we've got post-production. They didn't have post-production! They were doing the CSO real time in the studio on the night! Can you imagine that? Never mind the fact they made mistakes and sometimes it went a bit wrong – the miracle is that it was ever *right*."

By the end of the JN-T years, it could be argued *Doctor Who*'s production process had become positively archaic.

Steven Moffat: "The single fact that is most revealing about it is that even back then it was still being made multi-camera studio. No other drama series of its type was anywhere close to being produced in that sort of a way. You can make a sitcom like that, but you can't make an action series – let alone a sci-fi action series! – like that. *Doctor Who* just needed to go single-camera and be given a serious budget. The fact the BBC withheld that very obvious step forward is an indicator of how poorly regarded the show was internally."

Nicola Bryant: "The set-up we had was simply not


Doing it for real: recording a memorable scene from *Remembrance of the Daleks*.

suitable for making drama, particularly not drama that requires the imagination to be manifested in some form of monster or set. Certain things had to happen. You had to have a Dalek, you had to have an explosion, you had to have a spaceship. People make all those jokes about Fairy Liquid bottles but the budget was so tiny. And yet, the good thing about it was that you just knew everyone who was working on *Doctor Who* was doing so because they loved it."

Nonetheless, there were production triumphs...

Steven Moffat: "Well, there's stuff like that spaceship landing in *Remembrance of the Daleks*. It's fantastic! It's brilliant! It's a full-size prop, just lowered from a crane. What a brilliant idea! I mean, what a buccaneering approach to television. Nowadays we'd be thinking, 'Umm, we'll do CGI...' They just built a spaceship and landed it in a school playground."

David Richardson: "I was on location for *Remembrance* and I remember the amazing sight of a full-sized Dalek spaceship being lowered from the skies. It was audacious!"

Steven Moffat: "When JN-T went hell-for-leather for a story – which he sort of did once a year – he creates something really epic, like *Earthshock*. I know quite a lot about multi-camera studio because of sitcom and things like that, and the sheer number of shots... just the sheer number of set-ups there. Alright, it maybe doesn't quite stand the test of time, but they're trying to make *Alien* in a couple of studio nights, and some of it's amazing."

David Richardson: "I think there were giant strides made to improve the look of the show under JN-T. There's the slickness of *The Leisure Hive*, the darkness of *The Caves of Androzani*, the cutting-edge effects of *The Trial of a Time Lord* and the sheer epic scale of *Remembrance of the Daleks*. Sure, there were the stories where the money ran out (I remember being on set for *Timelash*, recording in December, and there was a lot of tinsel in the dressing), but then there were stories that looked lavish like *The Two Doctors* or *Snakedance*."

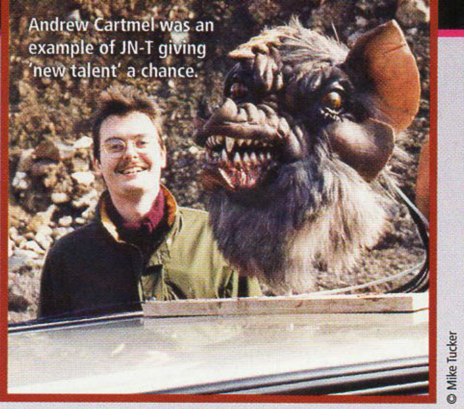
Gary Russell: "Where sometimes JN-T's era falls down is in the scripts, particularly during the latter half of Peter and Colin's eras. But in terms of making television, and what he achieved, I think he did fantastically."

FINDING NEW TALENT

"Now and then, when things were relatively quiet, I'd spend a day or two meeting directors I didn't know – chatting with them, looking at their showreels – and built up a list of directors new to the show whom I felt would be both up to the task and able to make a particular and personal contribution to the programme." – John Nathan-Turner, DWM 248

Despite the inherent difficulties of making *Doctor Who*, it seems JN-T was willing to complicate matters further by consistently employing new talent. On this very point, he himself reflected: "I often gave ingénue directors an opportunity to direct *Doctor Who*, and wherever possible I tried to partner the director with a two-parter or an easier four-parter than the norm." (**DWM** 235) It's an extraordinary philosophy, particularly when we consider the fact that almost all of his predecessors had worked quickly to establish a repertory company of reliable writers and directors who they'd then use time and again.

Gary Russell: "It was because John believed in new people. He wanted to see new talent coming through. Most of the other shows at the BBC were still being run by people in their 50s, so he knew that was never going to happen elsewhere. Even in the 1980s, the BBC was such an old boy network. It was the same old writers, directors and producers – all of whom were very talented. Nowadays, a show like *Casualty* is a training ground for talent. But look at its first three years [the series launched in 1986], look at the producers, look at the directors and the writers – these are people who'd been working in TV since the 1970s. Simply put, there was nowhere else for fresh talent to break into television, and John was very keen to do that. He'd come up through that system, he'd had these opportunities, so he basically wanted to mentor people."


Andrew Cartmel was an example of JN-T giving 'new talent' a chance.

© Mike Tucker

One beneficiary of this approach was Andrew Cartmel, who, when he interviewed for the role of script editor, was working for a software company and had no real, substantial TV experience. And yet, JN-T hired him.

Andrew Cartmel: "The great thing about John, which I can't repeat enough, is that he was willing to give new talent a chance."

Why? Didn't it make his job tougher?

Andrew Cartmel: "I don't know for sure. I would say he was open-minded and fair-minded. But this is not an encomium. John had a lot of flaws and faults, however he also had some tremendous virtues and that was one of them. Although it could backfire! When I was working on the show, there was this character who kept writing letters saying, 'I am the next Doctor Who, you must see me!' Anyone else in the world would have just told the guy to get stuffed. John? He thought, 'Maybe there's something here, let's give him a chance.' So this guy turned up dressed like a Cavalier in the BBC offices at Threshold House. Everyone was staring as he came strutting in. I think his mum was with him! Of course, he was an egotistic nutcase, but John gave him a chance – no-one else would have!" ►

"HE'D CALL ME 'KNICKERS WITH THE KNOCKERS'!"

EXPERT WITNESS
NICOLA BRYANT

Nicola Bryant's first meeting with John Nathan-Turner was when she auditioned for the role of Peri, the Sixth Doctor's companion. "It was intimidating!" she recalls, as she chats to **DWM** over a cuppa. "In fact, I was just intimidated to be in Shepherd's Bush, at the BBC, waiting with a huge number of people to go up and see him."

Her first impressions were of someone "friendly and warm." She continues: "On set everybody was very keen to please John and keep him happy – understandably! But I was probably not so aware of that side of things. I was very much focussed on what I was doing, as the new kid on the block."

Despite being the second lead in *Doctor Who*, Nicola felt like a junior member of staff. "Yes, I was the second lead, but it came with no power. I was the victim of other people's fashion sense and had no say in the scripts or any of these things. I think it's different now. I just can't imagine a *Doctor Who* assistant being paid Equity minimum. It was weird, because when I started, I had a lot of headlines, and the rest of the world treated me as though I was a little star. But I didn't feel it. Maybe it was because we weren't very starry on the show. We were just keen to get on with the job."

Although Nicola's time in *Doctor Who* coincided with a period of tumult for the series, she was often unaware of what was going on. "I think people were very reticent to talk to me, because I was considered a child. It was frustrating. I only discovered later there were all these huge rows going on."

Nonetheless, she became firm friends with JN-T. "The thing that probably sealed that was the fact we were actually both a couple of *Doctor Who* fans.

"If I think of John I always think of the two of us together, and it's always us in the middle of some incredible belly laugh. *Of course* he's got a Hawaiian shirt on and *of course* there's vodka involved. He just had a wonderful sense of humour."

JN-T was infamous for giving nicknames to people. Did he have one for Nicola? "He had a few! At some point I'd fearlessly divulged to him that at school, 'Nicola' had become 'Knickers'. So he would frequently go, 'Come on, Knickers!' Occasionally that became the longer version: 'Knickers With The Knockers', which was utterly charming!"

When asked to identify John's greatest achievement on *Doctor Who*, Nicola pauses for a moment.

"I suppose it was that he never lost a passion and belief in *Doctor Who*. He thought this programme could run and run forever, and he was right. *Doctor Who* is more than a show, and the fans know that. It's a work of art and it's a piece of medicine." A piece of medicine? "Yes. I don't know why I said that... But there is something quite healing about *Doctor Who*. I can't count the number of letters I've had from people saying, '*Doctor Who* saved my life', but there are too many of them for it not to be true. So I think *Doctor Who* has a huge healing and medicinal role, and John got that."

RUNNING DOCTOR WHO

"The buck really does stop at the producer... Hence I felt that to be worth my salt at the job, the show had to be as I want it (with some give-and-take, of course) in order for me to be able to justify every detail of the programme if need be." – John Nathan-Turner, DWM 234

Nicola Bryant: "John really had his finger on the pulse of what was happening, in a way that a producer needs to. He wasn't there in the rehearsal room, but he would be for the producer's run. He'd have very helpful comments to make and was really in control when we were filming."

From her first-hand perspective, Nicola clearly refutes the accusation levelled by many over the years that John was absent when it came to the day-to-day running of *Doctor Who*. While her point of view came from the studio floor, another, from within the production office, concurs.

Andrew Cartmel: "He was in no ways insubstantial. If there was something he didn't like, you'd know about it very forcefully. He had the final say. He wouldn't be there at the preliminary stages, or involved in conceptualising stories, but when we started to pass the ideas and scripts to him, he had veto and very firm ideas of what he wanted. But he was also looking for consensus. He wanted to find something that would make me happy as a script editor, as well as satisfying him as producer, because he knew you get the best out of people who are motivated and enthusiastic about what they're doing."

During his time writing for the *Doctor Who* Appreciation Society and **DWM**, Gary Russell attended the recording of many of JN-T's productions.

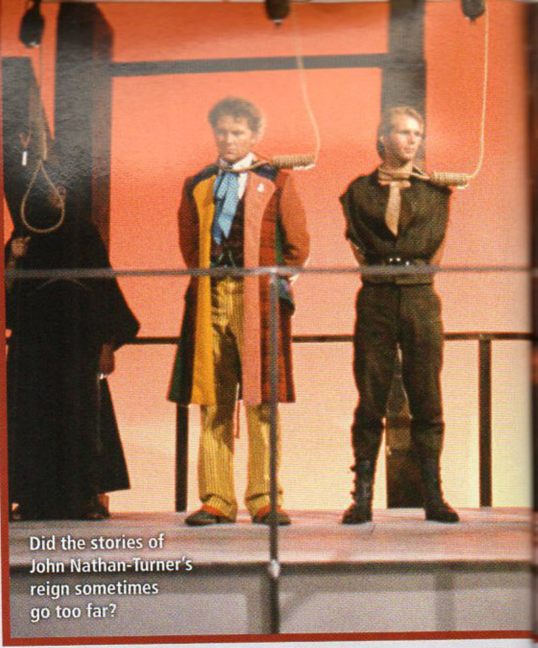
Gary Russell: "With hindsight, I feel quite sorry for the directors, because in the studio, the floor manager, nine times out of 10, was going, 'John, they want to know what you think of this', rather than what the director thought. Unlike the majority of producers in television of that era, he was always in the gallery. There was almost nothing shot without John being present. That wasn't true of other eras of *Doctor Who*. You'd hear stories of something happening and, 'Oh, quick, we've got to find Graham [Williams]!' or whomever. John did not leave that gallery – he was in charge of his show. I think that's probably a very good thing."

It was a similar approach Phil Collinson took when producing *Doctor Who* in the noughties.

Phil Collinson: "You *have* to run those shows like that. With *Doctor Who* I tried to be there as much as I could. Our whole production was geared up to be mobile, so we had mobile offices that rolled around the entire time, meaning I could be on set. I'd sit behind the director, I'd talk to them a lot and really that was because Russell [T Davies] and Julie [Gardner] couldn't do that – they didn't have the time. It's a show on which an awful lot can go wrong; it always has been, I'm sure. So one of the most valuable things I could do, in terms of translating the vision we all had for *Doctor Who*, was just be there a lot. Once it's gone into the camera, you've not much of chance to unpick it."

However, as Andrew Cartmel recalls, during his stint on the series he wasn't always in agreement with John's vision for *Doctor Who*.

Andrew Cartmel: "In some ways his view of the show was antithetical to mine. He wouldn't have minded if it was a bit of a camp extravaganza from time to time. On other occasions he would veer towards something that was too harsh. *Vengeance on Varos* – is that the one about the video nasties? Philip Martin is a fantastic writer, but I think that was a bad show. It was a bad show because it had a kind of darkness and violence to it that was not *Doctor Who*, but would have been great in another science-fiction drama."



Did the stories of John Nathan-Turner's reign sometimes go too far?

Although Andrew and JN-T weren't always in accord, he's quick to point out that when it came to the programme's central character, John's take was unquestionable.

Andrew Cartmel: "He *really* knew about the mystery and the whimsy and the strange kind of eccentricity of the Doctor. He'd always say, 'Oh look, we need the Doctor to do something Doctorish. This script isn't Doctorish enough'. He had a perfect fix on what was Doctorish, and that was priceless. And so I suppose he had kind of a good sense about the character, though not in an analytical, detailed, reasoned way, and perhaps more seriously didn't have a clear idea about the shape and tone of the show as a whole."

Nicola Bryant: "He knew the eccentricity, and that you can write an adventure story, but it has to be a *Doctor Who* adventure story. Because the Doctor does do things that *every week* you're watching it you go, 'No! What are you doing that for?!' He has

John delivers the scripts for Part Four of *Earthshock* to the delight of Peter Davison and Sarah Sutton.

to endanger the companion, or there isn't a story. And he has to, in the end, learn something and we learn from him. There has to be a sort of catharsis. That's all a part of it. But mostly there has to be the Doctor's eccentric and voluble nature."

Gary Russell: "I think John was very good at going, 'This is a really good script but this writer has fallen in love with all his characters, and this is not actually what our show is about. Let's pull it up and have another look at it'. John was a frustrated writer, he really was. As much as he was a frustrated actor and director."

Andrew Cartmel: "Despite his strong views on *Doctor Who*, John was reasonable. He let me and my writers do stuff he didn't want us to. I think he had faith in me and he saw that some of the stuff we did was really good. He once said something to me like, 'I've let you push this way further than I thought you should'. So he was conflicted about it, which was great, because most people would never give you the chance to do things your own way, especially when it went against their own instincts."

The results of Andrew's experimentation were those stories infamously dubbed 'oddball' (although, upon questioning, Andrew says this terms didn't originate within the production office). At the time, these more outré offerings – which included *Paradise Towers* and *The Happiness Patrol* – proved divisive within fandom. Nonetheless, they were part of JN-T's self-imposed remit to "make use of the fluidity and breadth of the concept of *Doctor Who* as a showcase for a wide range of styles of drama writing and presentation." (**DWM** 236)

So how have the oddball tales aged in the intervening years, in comparison to the more straight-ahead productions?

Paul Cornell: "Much better, in that a lot of the more 'traditional' stuff just copies superior originals. I wouldn't call Chris Bailey's stuff 'oddball', unless we really are at the point where that just means 'actual TV drama', but things like *Delta and the Bannermen*, *The Happiness Patrol* and *Warriors' Gate* remain as striking and original as the day they went out."

We've seen that JN-T as a producer was hands-on in the studio, but more inclined to leave the conceptual side of the programme to his writing team. Does this mean he was at a distance from the show's core values? Today, Russell T Davies and Steven Moffat are very good at talking about the warp and weft of *Doctor Who* – what we might call its 'indefinable magic'. Could John have expressed its ethos in such a way?

Paul Cornell: "I don't like this business of adding an opinion to a question, whether I agree with it or not. I think JN-T doesn't really demonstrate much in the way of having an opinion about what *Doctor Who* should be, because he always lets the artistic direction of the show be decided utterly by his script editors. This is entirely reasonable, but it means that his time on the programme includes distinct eras based on that change. I don't believe in the 'indefinable magic', I think it's always because of something one can point at, and I'd say Christopher H Bidmead and Andrew Cartmel both knew where to look for it."

David Richardson: "You're not really comparing like for like, in that the role of the producer has changed completely since then. Now we have leading visionary writers who pen half of the scripts themselves and guide others. Back then, the producer had an opinion on scripts, sure, but the role was more of a managerial and financial task – the development of the scripts was with the script editors. So it's hard to compare individuals who have different jobs within the same title."

Gary Russell: "I think he could, because what John had, that Russell and Steven have, is he was a fan of the show. As much as they were, he was. He loved that programme, he lived and breathed it, he worshipped it, it meant the world to him. And, therefore, yes he could talk about that indefinable magic because he understood more than any producer before him what made *Doctor Who* special."

John with the impressive cast he assembled for 1983's 20th Anniversary Special *The Five Doctors*.

"After *The Five Doctors* everything mainly draws on JN-T's own era. And that's no bad thing..."

GARY RUSSELL FORMER DOCTOR WHO SCRIPT EDITOR

ADDING TO THE LEGEND

"Eric Saward [script editor] wrote all that stuff about the planet Raaga to explain how the Malus had arrived in Little Hodcombe. It does mean the story doesn't dwell too much on the Devil's agent aspect, but looking at it recently, I think it would've worked far better without Saward's 'squidgy' stones." – John Nathan-Turner, DWM 238

Myth-building in *Doctor Who* can be a tricky business, as the above quote illustrates. Making new additions stick to that unfolding legend, harder still (let us never speak of our hero's half-human parentage again). What, then, did the JN-T years successfully add to the story? Anything? Because who was it who said everything you needed to know about *Doctor Who* had been established by 1970? Ah, here he is...

Steven Moffat: "Well, there's the Cloister Bell. That came from John's time. And we also started calling it the 'console room' because he did..."

Paul Cornell: "There's that sense from the Cartmel era of the Doctor being a meaningful player in the universe."

Gary Russell: "It was during John's time that the thing that goes up and down in TARDIS was called the time rotor. And, yes, there's the console room. All these things had been in fandom for years, actually, but had never been mentioned on screen before. John was good at playing with the mythos, and expanding upon a detail that had been previously established. Sometimes it worked, sometimes it didn't. That's why he was 'the fans' producer' for the first couple of years, because he was playing with continuity and using it. But he stopped doing that after a while. Once you've got *The Five Doctors* out of the way, everything is just drawing on his own era of the show. And that's no bad thing. He stopped short of pandering to the fans and I suppose, in a sense, slightly pandered to himself."

But a word of caution:

Steven Moffat: "I'm never quite sure if picking these things up is particularly smart. I think every era of the show generates something that is useful for the future. Like, Russell created the psychic paper, for which I thank him out loud every time I use it." ►

"Can you hear a ringing?" *Logopolis* introduced the 'useful' Cloister Bell.

STAR POWER!

"Via his equerry, I had suggested that Prince Edward might care to appear in [Silver Nemesis]; with half a dozen lines, he was to play himself." – John Nathan-Turner, DWM 247

Andrew Cartmel: "Casting – that was John's great joy in the show."

No-one would ever refute the assertion that John Nathan-Turner heavily involved himself in casting on *Doctor Who*. The man himself once revealed: "I always insisted that the director engaged actors whom the show might capitalise on for ongoing publicity." (**DWM** 239) This inquiry wonders, was that a valid approach when it came to selecting guest artistes? Did it work to the series' benefit or detriment?

David Richardson: "Without a doubt, to its benefit. We talk about this as though it was only *Doctor Who* that was casting guest star names, but television was changing and everyone was doing it (and now it is commonplace). He was just a bit ahead of the game. We have a guest stars policy at Big Finish too."

Nicola Bryant: "Providing the people can deliver the goods, it's great."

David Richardson: "The most important thing is whether the actor is right for the role. But if that actor can bring with them a certain amount of publicity, then why not? John was canny enough to realise that newspaper headlines generated viewers, and viewing figures were the future of the series."

Edward Russell: "It's a valid approach. I don't think it's any coincidence that in modern *Doctor Who, Voyage of the Damned* – the episode that starred Kylie Minogue – was our highest-rated show. Having a household name in your cast not only helps you reach new audiences, but reignites interest from those who might be just casual viewers. Where I feel JN-T failed in this respect – and this will have had a detrimental effect on subsequent 'celebrity casting', is putting people in the wrong roles. Let's face it, *Kinda* is a better story for having Nerys Hughes and Richard Todd on board, but, really... Beryl Reid as a space freighter captain? A very fine actress, but totally miscast here [*although not everyone agrees – see Steven Moffat's box-out, below*]. I also feel he cast people who grabbed headlines for the wrong reasons. I was in my late teens when the likes of Ken Dodd, Hale and Pace and even Bonnie Langford joined the show. It was nothing short of embarrassing at the time and led me to question if I still wanted to watch."

Gary Russell: "I think, with one or two exceptions, his 'stunt casting' was never detrimental to the programme. It was detrimental in the eyes of the fans, because fans find everything detrimental. What John understood, very, very early on – having been with the show since the Graham Williams era and seeing how little publicity it got – was that when you're 20 years into a TV series, the papers aren't interested. They want flashy new stuff. By the 1980s, all they were interested in was, 'Well, if you've got a *Doctor Who* story, is it sexy? Is it something worth covering? Is it something new?'"

Andrew Cartmel: "It's valid if it works. But there are problems when it doesn't. Richard Briers in *Paradise Towers* – he's such a great actor, but at the end when he goes completely over the top? That wouldn't necessarily be a problem if Nick Mallett, the director, had said to him, 'No, God bless you, that's not the way to do it, play it colder, harder, more realistic'. Now, he was certainly not wrongly cast, it's more that he was such a star it made it difficult for Nick to say something."

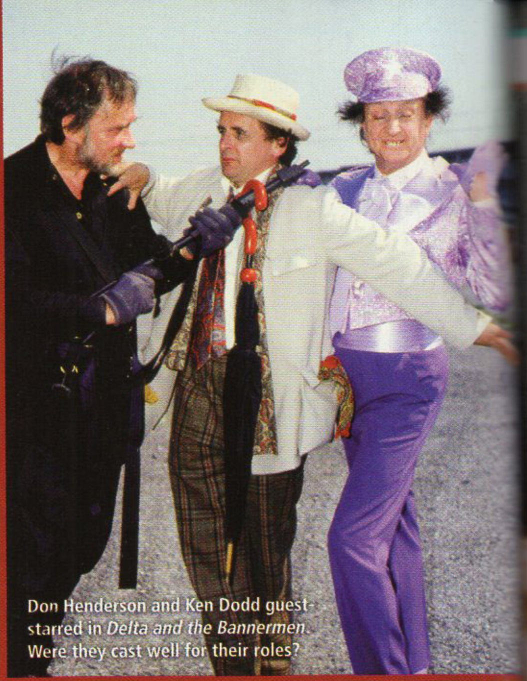
Phil Collinson: "In our case, we had two big glittering stars at the centre of our show when we started – we had Chris [Eccleston] and Billie [Piper], both very well known actors. That drove an excitement all of its own. So we didn't sit down and think, 'What star can we put in this?' We just found the best actors. However, we were operating in a very different time. People were writing about us whatever we did. For JN-T it was different. You had to make people watch that show. He had to make it seem valid for the press to write about it."

An opinion often posited is that, by drawing heavily from the field of light entertainment, John's guest stars sent out the wrong message about what kind of programme *Doctor Who* was.

Andrew Cartmel: "Well, there was Ken Dodd! He was perfect for that crazy little role [in *Delta and the Bannermen*], but people instantly form the conclusion that it's going to be a camp extravaganza. However, we also had Don Henderson as Gavrok, didn't we, who was so perfect and chilling."

Steven Moffat: "He cast Ken Dodd in a Ken Dodd part. What's wrong with that? *I'd* cast Ken Dodd in a Ken Dodd part. I wouldn't cast him as the Master or the Doctor, but, why not, if it's an appropriate role? There's this terrible fear of *Doctor Who* somehow seeming silly. But *Doctor Who* is in the white heat of our Saturday night TV schedules, surrounded by

> "I'd cast Ken Dodd. I wouldn't cast him as the Master or the Doctor, but why not, if it's an appropriate role for him?"
>
> **STEVEN MOFFAT**
> **CURRENT EXECUTIVE PRODUCER**



Don Henderson and Ken Dodd guest-starred in *Delta and the Bannermen*. Were they cast well for their roles?

"JN-T GETS THE BLAME FOR EVERYTHING THAT EVER WENT WRONG."

EXPERT WITNESS
STEVEN MOFFAT

When **DWM** calls 2012 BAFTA Television Special Award-Winning Steven Moffat (his full name) to talk about John Nathan-Turner (c'mon, you didn't really think we'd physically lined up all our contributors in a witness box, did you?) there are plenty of other things *Doctor Who's* showrunner could be getting on with instead.

"I've just delivered the Christmas Special," he tells us. "Also this morning, I've been sat making some notes on a different script, and we're slightly worried about a death in another episode, which may be a little too nasty for the time slot, so I'm looking at that. Oh, and I'm just about to view a cut of Episode 4."

Despite all this, Steven's keen to make time to talk about John Nathan-Turner.

"I *really* feel for JN-T, because he gets, to this day, a *lambasting*. But he did some terrific shows. I'm not saying his is the best of the 'classic' run, but it might be the second-best.

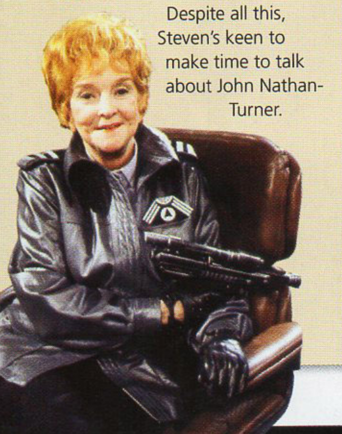
"To me, it looks as though he gets the blame for everything that ever went wrong in his era," Steven continues, "and every time there's credit to be given out, someone pops up to explain that, actually, they did that bit. Now, I may not know much – in fact I *definitely* don't know much – but I do know about making *Doctor Who*, and that is just not possible. Producing *Doctor Who*, particularly then, is an incredibly difficult job, and they were doing it with no money and no time. And yet there were some triumphant productions, and they weren't all nothing to do with John Nathan-Turner. That is absolute nonsense!"

Steven's really warming to the subject now. "One of the things which makes my blood boil is when you see someone giving a negative interview about JN-T, detailing how they argued against him on some point, and in every single one of those instances I'm reading the details of the disagreement and I'm thinking, "But John Nathan-Turner was right! He was absolutely bloody right!"

Such as?

"Beryl Reid in *Earthshock*! Bloody *brilliant* bit of casting. That part would have been such a bore if it hadn't been her. I mean, it's just a standard macho captain. Even if it had been a standard macho female captain, our attempt at Sigourney Weaver would have been so lame. But you put in Beryl Reid and it's fun! I remember roaring with laughter at the time. It was terrific and it was absolutely – *absolutely* –. bang-on. It gave that story the sort of cosiness that *Doctor Who* has. We've got a big butch space-liner, but Beryl Reid's on it. That's what makes the show different."

Fans of Steven's work – particularly the 2007 Children in Need special *Time Crash* – will have detected he has a particular fondness for the Fifth Doctor's stint in the TARDIS. "When Peter Davison took over, suddenly *Doctor Who* became young again," he says. "It seemed like a new television show, and there was a terrific new lead who was sort of young and fresh and interesting. Yeah, I very much enjoyed it."



A star turn for Nicholas Parsons in 1989's *The Curse of Fenric* – but would the story have worked better without him?

huge stars in shiny floor shows. You've got to come out fighting. It's not niche television, it's not cult television. God knows it's called that – it's not! It's a whopping big BBC One hit. I've always said, it's got one foot in *Hammer Horror* and one foot in *The Generation Game*. It has to."

Gary Russell: "Actually, in terms of the general public, they thought it was great fun to have Ken Dodd or Nicholas Parsons in the series, because they recognise these people and that makes them watch. That's what publicity is for. The only people, again, who thought it a problem were the fans. So the moment there was any dissent between them and the producer, the press were going to go, 'Ah! There's a story here'. Before then, they couldn't have given two hoots about it. But now the press goes, 'Yes! *Doctor Who*'s a pantomime now! Everyone says it's a pantomime!' They'd never thought of using that word until the fans did."

Steven Moffat: "But JN-T also cast big, heavyweight actors. In fact, he probably cast more heavyweight actors than anyone else ever has. I think he had an eye on how he was going to get coverage in the papers for a show that wouldn't automatically get it anymore. And he was exploiting that. We still have those arguments. We still have, you know, 'Do we have a big enough guest role this week to get some coverage in the papers?' We just need it."

At times, the guest star policy could throw up a complication.

John was an expert at always making the most out of press opportunities.

Andrew Cartmel: "Things did occasionally backfire because we'd cast a star. Nicholas Parsons was in *The Curse of Fenric*. He was terrific and so was the character he played, Rev Wainwright. I should add, I love Nicholas, I love *Just A Minute*, so I'd never say anything against him! But when *Fenric* ran way over, the smart thing to do would be to coldly and ruthlessly cut Wainwright completely. Instead, John didn't remove anything from the show, any of the story strands in its entirety, but trimmed a bit off everything. By doing that, the pace went. When the pace went, the mood, the atmosphere and the meaning went. So, looking back at it over the years, I think the smart thing would have been to lose Wainwright's subplot entirely. It would have been a tragedy, but the core story would still have worked. However, that could never have been countenanced because we'd hired a big name – we couldn't cut him from the show."

This inquiry put that particular quandary to two of our witnesses. What would they have done in JN-T's shoes?

Phil Collinson: "I think you should always make the script work, actually. I think you should always make sure that it's making sense and you're telling a story that people will understand. So that would be my first thing. The edits you make have always got to be driven by the story. But I can see what John meant – why have Nicholas Parsons in it and then cut him out? But, no, I think my instinct would be to say, 'Have we got the best show, have we got the best script?'"

Steven Moffat: "Like JN-T, I would also say, 'No, we've got a guest star and he's appearing in the episode.' But, the real brutal answer is we'd make it work both ways. It's not either/or. It's *both*. I'll give you an exact contrary example to that. When I wrote *The Doctor Dances*, we didn't know Richard Wilson was going to be playing Dr Constantine. In my original version of the second episode, he would have been visible recovering with the other gasmask people, but he had no lines. Then Russell said to me, 'Look, we can't have Richard Wilson on camera without any lines! So can you think of anything he can do?' So I wrote a little sequence about the leg and all that nonsense, if you can remember that. Just a gag. It meant our star name was getting a little bit of space, because you don't mess around with those things."

But the most talked about piece of casting during the whole of JN-T's time was Bonnie Langford as Mel. John himself was aware it had proved a controversial decision, and reflected: "I deliberately wanted to cast a high-profile artiste such as Bonnie as Mel – a character I devised – not only to capitalise on her enormous talent, but also as part and parcel of my attempt to gain publicity for the long-awaited return of the show [after its 18-month hiatus]. I stand by the decision. It worked." (**DWM** 245)

Gary Russell: "The fact is, JN-T would always argue that he was right. Bonnie was an actress before she was a singer and a dancer. The problem with Mel isn't Bonnie. Bonnie gave 110 per cent. There is no point you can look at her stories and go, 'She didn't bother, she was walking through it'. The problem is, it's not the most well-crafted character in the world and you can lay that squarely at the door of John."

John Nathan-Turner? Solely to blame for the character of Melanie Bush? This changes everything! These proceedings started as a mere inquiry into John Nathan-Turner's activities. **DWM** is suggesting now that it becomes a *trial*. And if he is found guilty...

Only joking!

But the investigation will continue in next month's **DWM**.

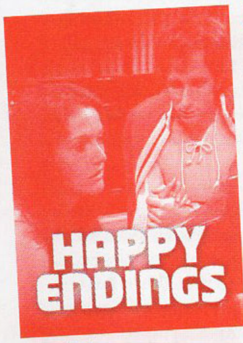
Scenes to come: "This was the only time John seriously thought about walking!", "I don't think this question makes any sense!" and "I banned hats from *Doctor Who*!" Plus, we'll look at John's relationship with the BBC, press and fandom – and someone will tell us: "JN-T killed *Doctor Who*..." DWM

STAY TUNED...

A BATTLE OF WITS…

It's time for Johnny and Toby to have another argument – and this time it really *is* a matter of life and death…

Amy and Rory will soon leave *Doctor Who* forever. Blub! But should companions ever die? Or is that a step too far…?



JOHNNY CANDON SAYS:

Clive: "… and he has one constant companion."

Rose: "Who's that?"

Clive: "Death."

Eeeeee!!! *Chilling*, eh?! *Doctor Who* is full of death, of course. Always has been. Whether it's being turned into compost for a loony millionaire's garden, torn to pieces by a Scottish werewolf, or trampled to death by a herd of wildebeest – Sorry… no, that's *The Lion King* – the bony hand of the Grim Reaper is never far away. No-one is safe. Well, unless you're the Doctor of course, or his companion. Yeah, you heard me. His companion. Now before you start throwing TARDIS deckhands Katarina, Sara Kingdom and Adric at me (please do not throw hands at me) let me make something clear: I don't consider Katarina or Sara to be 'companions'. They are people who were definitely companion-like (see also Ray in *Delta and the Bannermen*) but who were, if you are matter-of-fact about it, simply people the Doctor once met and then they died as a result. Clive had a point. But Adric? He was, of course, a bona fide companion. And yes, he died. He died to bits! But he *shouldn't* have – and I'll explain why.

Doctor Who is a joyous, exciting, adventurous and cheeky programme that celebrates life. For something so chock-a-block with corpses, it is an astoundingly positive and happy show. It's at its very best when it's catering for everyone from eight to eighty. It has a sense of humour about itself that is unforced and natural, and is one of the key ingredients in making the show unique. Whether we be tiny or tall, we should feel safe with the Doctor. We are the companion. Wherever we go we should be thrilled, terrified, happy or sad – but always secure in the knowledge that he's the Doctor and he will somehow save the day, whatever the odds.

Adric's death was incredibly cynical. On the one hand it was a backstage decluttering of an over-populated TARDIS, on the other an immature stab at making the show appear to be grown-up and gritty. Like a sixth former who is allowed to call their teachers by their first name and gets away with mild swearing ("Morning Neil, bloody freezing isn't it?"), *Doctor Who* in the 1980s was trying to keep up with the perceived cool kids, being all violent, gory and wishing it could actually be *Aliens*. It came across, at times, as incredibly self-conscious. Adric's death was an attempt to go (*massive* deep breath, because this word is bandied around about *everything*) 'darker'.

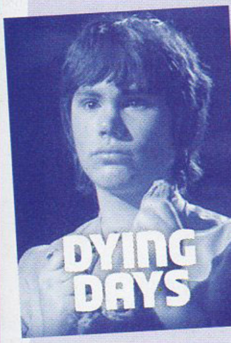
Sara Kingdom – she might have died, but she wasn't a companion anyway (says Johnny Candon).

> **'The companion in *Doctor Who* is in danger of far more horrific threats than just mere death!'**

Doctor Who in its current incarnation is very much a fairytale. And like all good fairytales it is a mixture of light and shade. In the *Doctor Who* world there are *much* more horrible things to do to the companion than boring old death! Look at Donna's fate, for example. She has to forget the Doctor, and all the wonderful things they did together, or her mind will burn! That's just too awful to bear. For her, losing her time with the Doctor really *is* a fate worse than death. The Donna we loved, the Donna the Doctor made *better* is gone and we can't even raise a glass to her passing because not only is she gone but if she ever came back, it *would* kill her. Now that's tragedy! (Having said that, if we raised a glass to Amy or Rory every time they died, we'd have had to check ourselves into the Priory by now.)

Death is what happens to the incidental characters to let us know that the baddies mean business. The companion in *Doctor Who* is in danger of far more horrific and imaginative threats than just death. And yet we know in our hearts that the Doctor will save them because this is a show that is unafraid to be positive, exuberant and life-affirming. A brave show. It would never do anything as cheap and baiting as killing the companion these days. It would be killing our trust in the Doctor himself! He is the ultimate protector and under his wing, no matter how bad things get, he'll make sure that it all works out. For normal people, death and taxes are inevitable. Once they meet the Doctor, *Doctor Who* companions are never normal again. They shouldn't die. And, come to think of it, nor should they pay any tax. After all, how much of any given tax year do they actually spend any time in?

Donna loses her memory – a fate worse than death, perhaps?



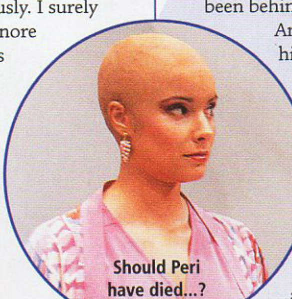
TOBY HADOKE SAYS:
Death is the Doctor's companion, yes, and 'everybody lives' so rarely that when they *do*, it's worth sitting up and taking notice. And if everybody *isn't* going to live, then surely it's only fair that just occasionally it's one of the TARDIS crew who meets their maker?

Take Adric: nothing became his life like the leaving it. He went from waddling, one-note irritant to misunderstood, tragic hero in one fell swoop. Alive he was always siding with the baddies or being annoying, yet in death he provided one of the most shocking and memorable moments of my childhood: testament to the effectiveness of the moment. Better companions have had far worse leaving scenes. We never saw Leela again after *The Invasion of Time* anyway – so she might as well have died in a blaze of glory rather than just held the hand of a man she merely brushed shoulders with two episodes previously. I surely can't be the only one who tries to ignore the fuzzy pink-hearted coda to Peri's story which has her inexplicably marrying Brian Blessed rather than dying in probably the most effectively dramatic moment of all 14 episodes of *The Trial of a Time Lord*. And what about Dodo? I can't think of a single *Doctor Who* fan who wouldn't prefer it if instead of being shuffled away off screen, she was, say, bludgeoned to death by a hamster or something.

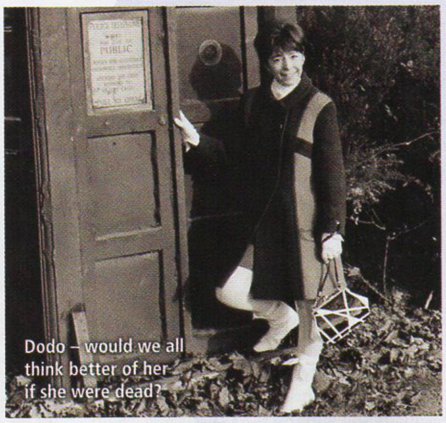
Doctor Who makes its viewers care about the individuals that the Doctor encounters, and that is a very good thing. In those classic 'base-under-siege' stories, for example, because of the relatively similar plots, the excitement comes from wondering who is going to die next. You know the Yeti dung has hit the ventilation shaft in *The Web of Fear* when Corporals Lane and Blake and Captain Knight all perish pretty much within a page of each other. What about *The Green Death*? It's made clear that even though Bert was just a funny little Welshman, no matter how long the universe survives, there'll never be another Bert. His demise is a tragedy. Seeing death portrayed dramatically, and something that happens to characters who we've got to know and like, helps us to come to terms with it in real life. And because guest characters die all the time, it takes the loss of a regular to jolt us, lest we get inured to it. Nobody objected when the terrible comedy tramp died in *The War Machines*, but if Dodo had been gobbled up by an alligator we'd have soon been behind the sofa again.

Adric finally proved his worth in *Earthshock*.

> **'Adric went from waddling, one-note irritant to misunderstood, tragic hero in one fell swoop.'**


Should Peri have died...?

And let's not forget – the Doctor himself dies. Alright, we call it 'regeneration' and the character lives on, but when the series loses its leading man he leaves with a suitably dramatic exit, which is to all intents and purposes a death. (The last Doctor even explicitly likened it to death, to emphasise the point for anyone getting blasé about the whole change-of-lead-actor thing). So why shouldn't a companion die? We wouldn't want it to happen all the time, of course: we don't want to devalue it so that, like in *Spooks*, it's a surprise when a regular character *doesn't* exit via a 'shocking' death. But every now and again, it's important to remind viewers that *Doctor Who* can, like real life, throw up genuine tragedy. People die, and that is sad, but that is *life* – and even the Doctor has to face it. At its best, *Doctor Who* forces us to overcome such tragedies. I lost my granddad the week before *Remembrance of the Daleks* Part Four, and the funeral scene in that episode really resonated with me.


Dodo – would we all think better of her if she were dead?

Rory and Amy have both died as often as each other. But will either of them cark it for good when they finally leave the series?

The Doctor goes on forever, and he is still good, still decent, and he still uses intellect and reason, even though sometimes his friends and allies die. That is a good lesson. And if a Doctor can die from radiation poisoning or by banging his head on the TARDIS console, then surely Dodo could expire after a bout of, I dunno, syphilis or something? (Or would that be going a bit far?)

Death is the Doctor's constant companion, and sometimes, to underline that point, one of his companions needs to be the one that's as dead as a dodo. But not as dead as Dodo, who isn't dead. But imagine how much more fondly remembered she would be if she were! **DWM**

HAVE YOUR SAY!

So now you know what Johnny and Toby have to say – but what do YOU think? Do you think it would be good if the Doctor's companions were properly and irrevocably killed off from time to time? Or do you think there should always be a happy ending? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 449 we asked whether you would prefer to see the Ice Warriors or the Yeti make a comeback in a future story. It was a hard-fought contest, but ultimately more of you plumped for the men from Mars!

BRING BACK THE ICE WARRIORS!	71%
WE WANT THE YETI!	29%

CHRIS
EMMA
MICHAEL
WILL

THIS ISSUE EPISODE 721 - FEAR HER

ART ATTACK!

Our intrepid Time Team celebrate the Olympics - *Doctor Who* style - and brace themselves for an encounter with Chloe Webber and her crayons...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

It's 8.57pm on Friday 27 July 2012, and the Time Team have assembled to watch something very special.

"I'm so excited," chirps Emma, as she takes her place on Will's sofa. "Me too," says Chris. "I'm really glad we decided to watch the opening ceremony together." Michael is also a bit giddy. "I've heard there's a *Doctor Who* surprise coming up!" he babbles. "Oh, there certainly is," says Will, as the others watch Bradley Wiggins step up to ring the Olympic bell.

Suddenly, at the stroke of 9pm, the picture on the TV changes. The first sign the Team have that things are not as they should be, is when a cheap plastic banner bearing an unfamiliar *London 2012* logo comes into view.

"Hold on a minute," says Michael, the panic in his voice rising. "That looks like..."

Chris and Emma are already on their feet, trying to sneak towards the door, but they find Will waiting for them, a serious look on his face.

"There's no point," he says, sternly. "It's double-locked and bolted. We've put it off for too long - we have to watch it and we have to watch it tonight. Welcome to London 2012!" The others sigh, and take their seats with weary resignation.

"It's going to be weird watching this, isn't it?" says Will. "Especially as we can pick the production team up on 'mistakes' that come from making a story six years before it's set," he adds, rubbing his hands with glee.

"Oh well," sighs Michael. "At least that horrific logo didn't get commissioned in the *Doctor Who* universe."

"Not sure why there's a banner on such a sleepy suburban road at all, though," says Emma, as the street's residents go about their rather mundane business. Council worker Kel is attending to a patch of fresh tarmac, young mum Trish is putting out the rubbish, two boys are kicking a ball around and everything seems normal. Only Maeve, a fearful-looking old lady, appears concerned at the 'Missing' posters adorning the street's lamp posts. And a troubled little girl - Trish's daughter, Chloe - is singing at her bedroom window.

"Oh, this is quite spooky already," says Michael. "An evil little girl, children vanishing. Interesting!"

"We used to sing *Kookaburra* at school, 25 years ago," says Will, recognising Chloe's song. "I'm so old," he sighs.

"I'm sure I heard it on *Barney the Dinosaur* as a nipper," says Chris, youthfully. Will shoots him a look, and Chris shuts up.

"Straight in with the details," says Emma, "the premise laid out before the opening credits; scary girl terrorising unsuspecting neighbourhood, capturing people by drawing them. Let's see how the Doctor deals with her."

The premise isn't one that is entirely to Will's liking. "Wait - the girl drew a picture and now the boy's trapped in it?" he says, eyebrow raised. "It's quite a nice idea but I may have to disengage my science brain." Might have been an idea to have left it at home this week, Will.

"I like the old lady, honing in on the bad energy," says Emma. Missing children? Bad energy? Non-compliant branding materials? This sounds like a job for Doctor Who! Once he finally manages to get out of his TARDIS, that is.

"The TARDIS being incorrectly parked is *genius*!" hoots Chris. "Always wanted to see it done like that."

Will, meanwhile, is vigilant for any potential cock-ups. "2012 check: any sign of Shayne Ward's Greatest Hits?" he asks, as a poster for the sadly nonexistent album is spotted.

"Nice to see they got the crappy weather of Summer 2012 spot on, though," says Michael.

Will and Michael are also alert to any potential fashion *faux pas*. "Is the Doctor wearing an open necked t-shirt with his suit and coat?" demands Will. "Because no."

It's not just the Doctor who is attracting the ire of our very own Trine-E and Zu-Zana. "And what is Rose wearing? That's awful," hisses Michael.

"I don't mind the jacket but she could do without the weird leather bird on the back," adds Will.

Once again, it's time for our time-travelling duo to meet the locals, and once again, they're not coming across very well. "The Doctor is annoying me again," sighs Michael. "I wish he'd shut up. That's not good. I love the Doctor!"

Emma has a different gripe. "The Doctor landing in suburbia with Rose is a bit tedious, considering he's aiming for the Olympics. Why not take them somewhere closer to the stadium?" she moans.

"I think it's supposed to be Stratford," says Chris.

"Is it?" asks Michael. "Doesn't look like any bit of Stratford I've ever been in!"

Will is too tickled by the fictional street's name to be bothered by much else. "Dame Kelly Holmes Close? Brilliant," he says. "This street has a spot-on feeling of very modern suburbia about it."

And more strange things are happening in suburbia. "Right, if this car breaking down thing isn't important later then I'm a cat nun's uncle. Clunky," says Michael.

"These people in the street seem far from real," complains Emma. "So different from the last episode. I'm not sure that I'm enjoying this as much as I could be."

Chris disagrees. "They're setting up a really nice mystery here," he says. "I only hope it pays off."

Michael is on Emma's side, however. "Oh dear," he sighs. "This is awful. I don't believe this scene with the neighbours arguing."

Neither does Will. "It just comes from nowhere, doesn't it? I'm not convinced by the outbreak of arguing, nor by the Doctor's fingers on lips," he says.

"See, this could be great *Doctor Who*," says Michael. "I can see Tom Baker or Patrick Troughton doing this, but why is it so gut-clenchingly bad here?"

Will thinks for a moment. "Because the Doctor's done nothing to establish any kind of authority," he concludes. "They've all just been happily talking over him. There's no reason for anyone to listen to him."

"Fingers on lips!"

LIKE THAT? WATCH THIS!

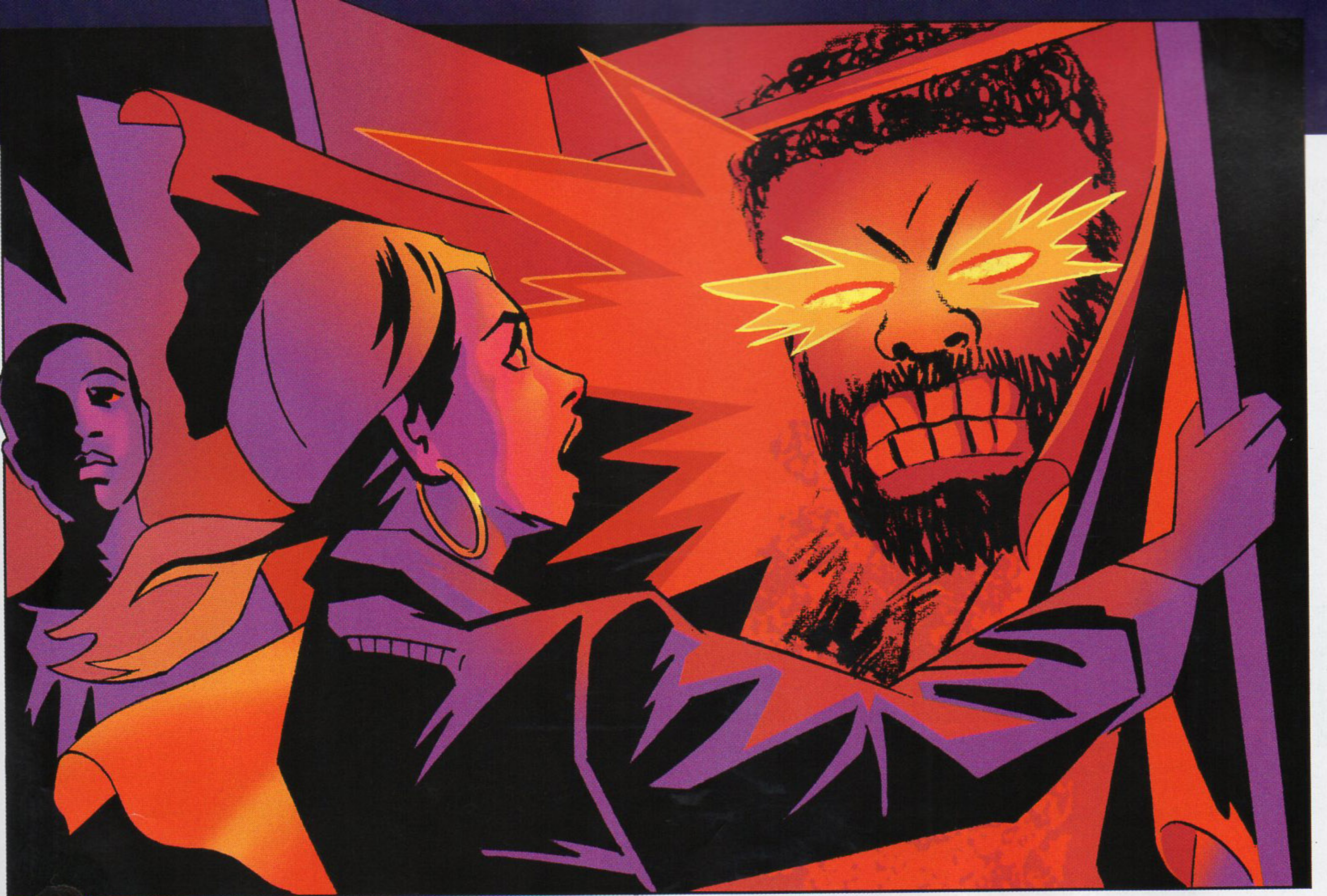
Trapped inside a drawing? Try being trapped inside fiction itself...

BBC DVD
BBC
DOCTOR WHO
THE MIND ROBBER
The PATRICK TROUGHTON Years 1966-69

MICHAEL SAYS: The Doctor may have been trapped in a drawing in *Fear Her*, but in the 1968 story *The Mind Robber*, his companions Jamie and Zoe were pressed between the pages of a giant book! This was just one of the many odd things to happen in a wonderfully bizarre story. After being stuck in a white void, the TARDIS blows up and strands the crew in a mysterious realm where fictional characters are real. The Doctor and his friends meet Gulliver, the mighty Karkus and princess Rapunzel before coming face to face with the real power behind the Land of Fiction.

With an equally fascinating story behind the scenes, *The Mind Robber* is a brilliant example of the series embracing challenges and creating something genuinely different. Frazer Hines struck down by chickenpox? No problem – just give Jamie a new face for two episodes! This is a wonderful slice of 60s *Doctor Who*...

ILLUSTRATION: CHLOE WEBBER



"They're setting up a really nice mystery here. I only hope it pays off!" – CHRIS

"2012 check!" shouts Will. "The designs of the torch and the relay runners' outfits are wrong, which is entirely forgivable. In fact, the outfits in *Fear Her* look much better than the real ones." Stella McCartney, it seems, has nothing on *Doctor Who*'s Louise Page.

Emma, meanwhile, seems to have found a kindred spirit in Chloe. "Her apathy towards the Olympics is fairly in line with my own. I had exactly the same conversation with my mum about the torch a couple of weeks ago. I too threatened to draw her if she didn't leave me alone," she says.

"Actually, that threat from Chloe to draw her mum was properly sinister," says Will.

"Chloe isn't very good if she's supposed to be the villain of the story," declares Michael.

Chris agrees: "When she's moaning to the trapped kids about how they'll never know what it's like to be alone, she should come across as deranged and angry," he says. "Instead she's just whispering. A lot."

The furious Chloe is scribbling on her pad, which leads to some unlikely bother for Rose, who is investigating a funny noise up an alley. "I liked Rose muttering 'Not going to open it...' to herself at the garage door. Funny." Of course, she *does* open it – and it's probably safe to say that nobody could have predicted what she finds inside.

"The scribble creature's quite inventive and nicely realised," says Will, not sounding quite convinced, "if not really a threat in any way. Rose is on good deductive form, too."

Michael is also impressed. "I really like it! Very fast, very surprising. And I loved the physical prop, with the Doctor rubbing it out."

Will's science head can't let this pass. "Hmm, yes," he hmms, "but there's no reason why that should rub it out, is there? Erasers aren't actually the anti-matter to graphite: they just provide the friction necessary to... Actually I'll shut up. It looks cool enough."

Despite the scribble monster action, the Team are still finding something lacking. "You know, I should be hooked by this episode, but frankly my attention is wandering," admits Michael. "Even Murray Gold doesn't seem to have bothered doing anything exciting with the music this week."

The penny is now starting to drop for our heroes, but the Team are still unsatisfied. "The fact that Rose has to *tell* us that the child's creepy undermines it for me," Emma complains.

"I love the Doctor and Rose's way of getting in to Trish's house," says Will. "No bluster or rudeness, just gentle psychology."

"Why does the Doctor give the Vulcan salute?" wonders Michael.

"To a girl who has no idea what it means," adds Will. "She was probably born after even *Star Trek: Enterprise* finished."

"Really not impressed by the characters in this episode," says Emma. "Trish and Chloe aren't subtle, they're clichés with no real depth to them," she sighs.

While the Doctor tries to figure out what's going on with Chloe, Rose is having a bit of a poke around up Trish's stairs. "Rose has just found Zuul in the cupboard!" yells Will.

"Oh," says Michael, disapprovingly. "Having a drawing of Chloe's scary, violent dad in the wardrobe seems an odd decision. Very different in tone to the larking about of earlier."

Emma is disappointed when the Doctor discovers the reason for Chloe's odd behaviour. "When it turns out she's actually possessed, I feel as if her paternal problems become an unnecessary point that feels crowbarred into the plot for shock's sake," she says. "I think a disturbed child with strange powers would have made for a far more interesting story."

"Well..." begins Michael. It's rarely a good sign when he begins with a 'well', and this is no exception. "That bit with the Doctor sticking his fingers in the jam is annoying," he continues.

"I don't know, it made me giggle!" says Chris. "But if he ever pinched a custard cream from me, I'd smack him on the hand. Naughty Doctor."

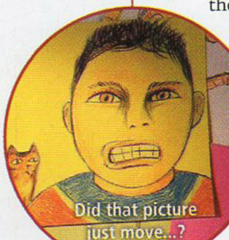
"The Doctor is reading Chloe's mind now," says Michael. "Last time he did that was with Madame de Pompadour. Dodgy," he tuts.

"And this time he's making the Mr Spock 'mind-meld' rip-off explicit," adds Will. "Not sure I'm a fan of the Doctor's superpowers."

The Doctor's mind-reading does, at least, reveal the truth about the nature of the creature possessing Chloe. And that doesn't please Michael, either. "To call a creature that usually travels in a huge group but is now isolated an 'Isolus' seems a bit Terry Nation-y," he says. "And we've had this explanation of the story very quickly."

Chris still seems a lot more comfortable with the story than his colleagues. "This episode deals with lots of uncomfortable issues, which I praise it for," he says. "The loneliness a kid can feel, the parent's reluctance to talk about something dreadful with their child, the abusive father. But that damn whispering is putting me right off of all the drama."

"2012 check!" chimes Will. "The Olympic Stadium capacity figure on the news report is correct. Either good research or good guess!" he concludes.



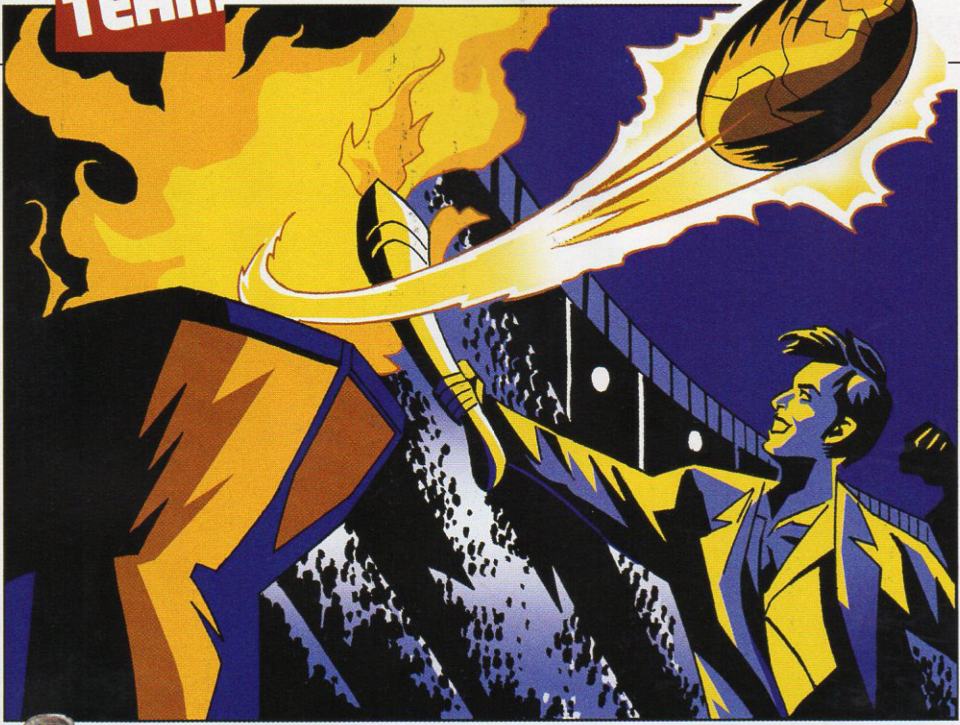
Did that picture just move...?

"Something close by that's sucking in energy?" ponders Michael. "Check the spot where the car stopped earlier. This is boring. Like *Doctor Who* written by a computer."

"Look at Rose's reaction when the Doctor said he was a dad once!" says Will. "Something else that makes him different and less obtainable for her."

Michael ponders her reaction if she'd heard that before she met Sarah Jane. "She'd have been livid," he decides.

By now, the Doctor has realised that he needs to return the Isolus to its spaceship – the pod it crashed to Earth in – then launch it back into space to be reunited with its siblings. Easier said than done, with no sign of the pod. But he's annoyingly confident that he can crack the problem. ►



"'Everything's coming up Doctor'? I hope that's the last time we hear that!" – MICHAEL

"'Everything's coming up Doctor?' That had better be the last time we hear that. Yuk!" says Michael, disgusted. "It may very well be – the Doctor's been taken, too!" says Chris. Will sits up straight. "That's upped the stakes," he enthuses. "Come on Rose, time to take the lead!"

First things first, though. Remember council worker Kel from the top of the show? He's been waiting a long time for his moment, but it has finally arrived! "Does tar have a recipe? This guy is annoying me. 'The council'. Yeah whatever," spits Michael, all new-found enthusiasm quickly draining away again.

"I think you're being a bit mean," says Will, chuckling at Kel's despair as Rose takes a pickaxe to his beautifully-laid tarmac, discovering the pod.

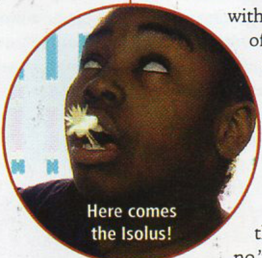
Chloe is still getting busy with her pencils, and has turned her attentions to the Olympic Stadium, capturing its occupants in her picture, and setting the scene for a vocal cameo from a TV favourite – although he doesn't seem to be a favourite of anyone in the Time Team.

"Huw Edwards isn't helping this nonsense," scolds Michael. "I'm completely bored. I have never cared less for a *Doctor Who* story. Even *Underworld* has something going for it compared to this. It never gels, and you can see the joins more than usual."

Will shrugs. "Huw Edwards is definitely the worst thing in it," he admits, "'Bob! Not you too, Bob!' is this century's 'No, not the mind probe!'"

Huw's not completely useless, though – he does help Rose realise that the pod needs more than heat to recharge it. "The Olympic Torch is a 'beacon of love', Huw? Really?" says Will, incredulously.

As Rose runs off with the Isolus' pod, Chloe is still busy scribbling away on the wall. "Why on earth doesn't Trish just take the crayons away from Chloe?!" asks Emma. "That's what I'd do if my child was behaving like that. Instead, she's just standing there, gawping."



Here comes the Isolus!

"So everything just stops when Rose chucks the spaceship into the torch's flame?! Rubbish!" says a clearly furious Michael. "I want to watch *Time and the Rani* instead. At least it's funny," he sulks.

Will is at least happy that Rose has saved the day; "With just a little nudge from the Doctor in the right direction."

But it's not over yet. "Demon Dad is on the move! But, erm... how?" asks Chris. "Surely the power of the Isolus has been reversed since everyone is back?" Will's science brain turns this over for a moment. "So it's turned everyone from drawings into real things again," he says, "which it also did to the scribble monster earlier." Chris seems satisfied with this explanation, although nobody seems quite sure how the rampaging Dad drawing is seen off with a final chorus of *Kookaburra*, courtesy of Chloe and her mum. "I'm reminded of the Ninth Doctor's 'I sang a song and the Daleks ran away,'" says Will. "Except this time, that really *is* the plot. Yuk."

The Isolus, meanwhile, has not quite finished its journey. "If a torchbearer faints, it doesn't mean that the Olympic dream is dead, Huw, no," says Will, losing patience with Mr Edwards. "This is worse than the Jubilee coverage. The security guards responsible for letting the Doctor run off with the torch will have some explaining to do," he adds.

"Of *course* the Doctor reappears just in time to scoop up the torch, save the Olympics dream, and send the Isolus on its way to boot," groans Michael.

"David Tennant doesn't look remotely convinced, and I can't blame him. It's woeful," wails Will.

"And the Doctor just runs up and lights the flame? In front of millions of people around the world, on live TV? What?!" says Chris, confused. Apparently so! With disaster averted, the Doctor and Rose return to their original mission – watching the Olympic Games.

"I hope they have better luck getting tickets than everyone who lives in London," says Michael.

"Oh Rose, don't say you'll always be together," chides Will. "That's a recipe for disaster. But 'a storm's approaching'? Based on what?" he asks.

There's a feeling of relief in the room when the end finally comes. "That was a genuine chore," says Michael. "My least favourite episode of *Doctor Who* ever. Something of a feat, I suppose. I didn't care about anyone and came close to actually disliking the Doctor and Rose! What a mess."

Chris liked one aspect, at least. "Thank god for Nina Sosanya – she kept me caring about Trish throughout," he says. "But she seemed to be the only one really trying. There were some fun moments, a few cracking lines and not much else. Chloe Webber is my least favourite character in anything, ever – and I watched Orko in *He-Man*. Basically, Chloe Webber was Orko," he concludes.

"I liked Orko!" complains Will. "Well, there were a few tense moments here and there but it's less than the sum of its parts – and Huw Edwards and the torch-carrying part was embarrassing. I didn't actually hate it, but I wouldn't rush to watch it again," he says.

Emma is similarly deflated. "There were some good ideas," she says, "but I don't think they were executed to best effect. A lot of the acting was sub-par, particularly after how high the standard had been over the last few episodes."

The Team resolve to skip the closing ceremony to instead look ahead to next week.

"Cybermen! Torchwood! Jackie! Big hair!" gasps Michael. "Now *this* looks much more my kind of thing!" DWM

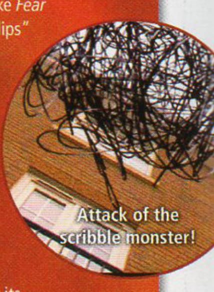
AND YOU SAID...

CHRIS WINWOOD SAYS, VIA EMAIL

Fear Her is a breath of fresh air: it's little, it's suburban, it's community-spirited. The scribble monster is a great creation, and it's rare to see ordinary people doing ordinary things at this point in *Doctor Who*. I enjoy the 'littleness' of this story.

ANDREW CURNOW SAYS, VIA EMAIL

I know it has a bad rep' but I really like *Fear Her*! Particular delights: "Fingers on lips" the materialisation, the jam, "Edible ball bearings", the graphite monster, "Everything's coming up Doctor." As a small-scale adventure before an epic season finale, it was very well-pitched. As for Huw Edwards... well, words fail me!



Attack of the scribble monster!

ALEX WILCOCK SAYS, VIA EMAIL

Neither Dame Kelly Holmes Close nor its inhabitants convince for a second, but there's a belated moment of social realism when G4S fails to spot the Doctor pushing in to grab the Torch.

TOM MITCHELL SAYS, VIA EMAIL

Forget the lousy 'antagonist', *Fear Her* is a perfectly fine episode... Even if it's lost something now that we know the Doctor didn't actually light the cauldron.

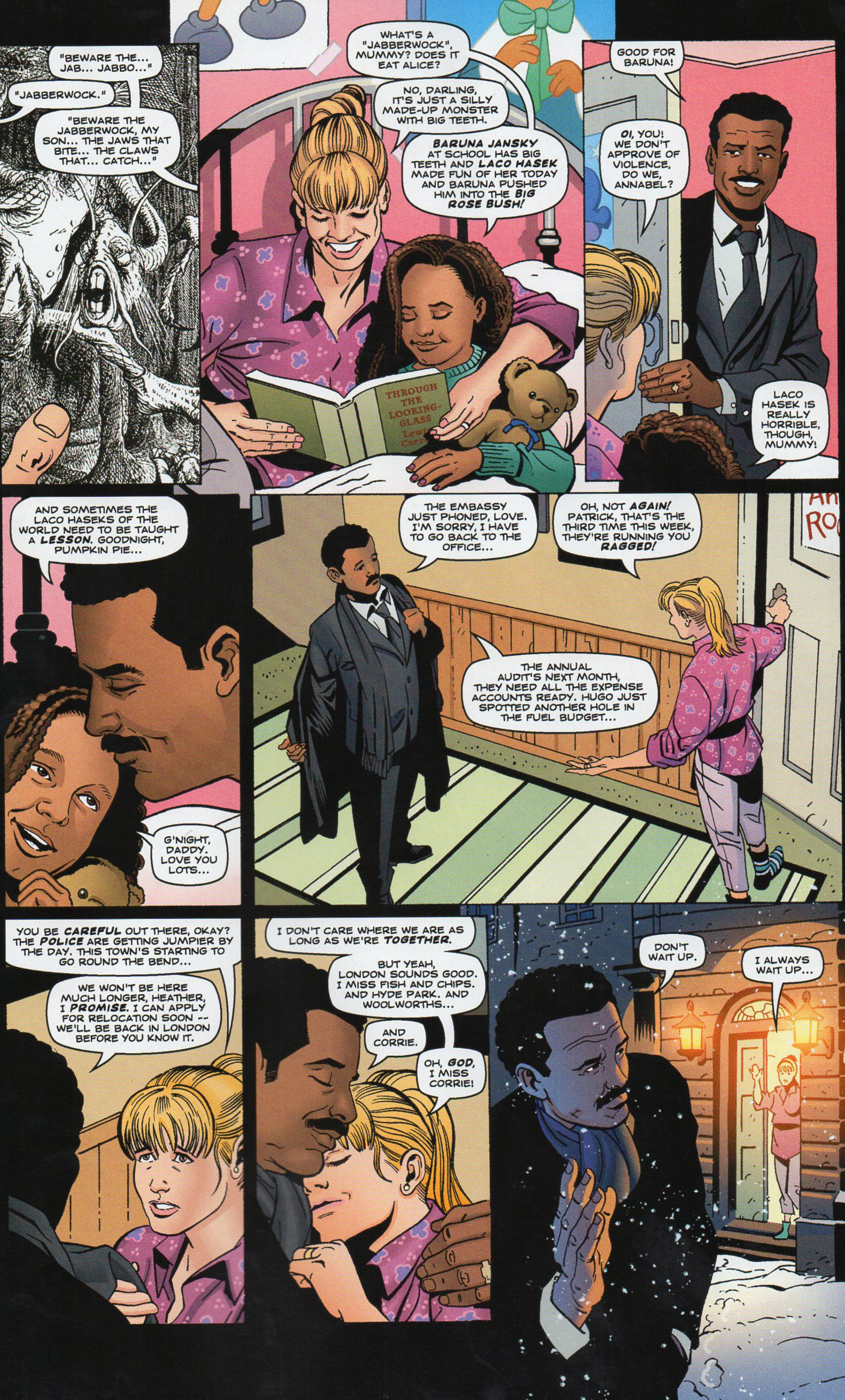
NICOLA JOHNSON SAYS, VIA EMAIL

It is interesting to see this again in the year of the Olympics – no 2012 logo, the stadium is wrong, the torch is a funny design, and there are no people recording the torch relay on their smartphones. However, they got the feeling of love, joy and hope surrounding the torch relay absolutely right – there really was enough of it all to save the Earth!

In Issue 452, *The Time Team* will be watching *Army of Ghosts*, and then in Issue 453 they'll be back for *Doomsday*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

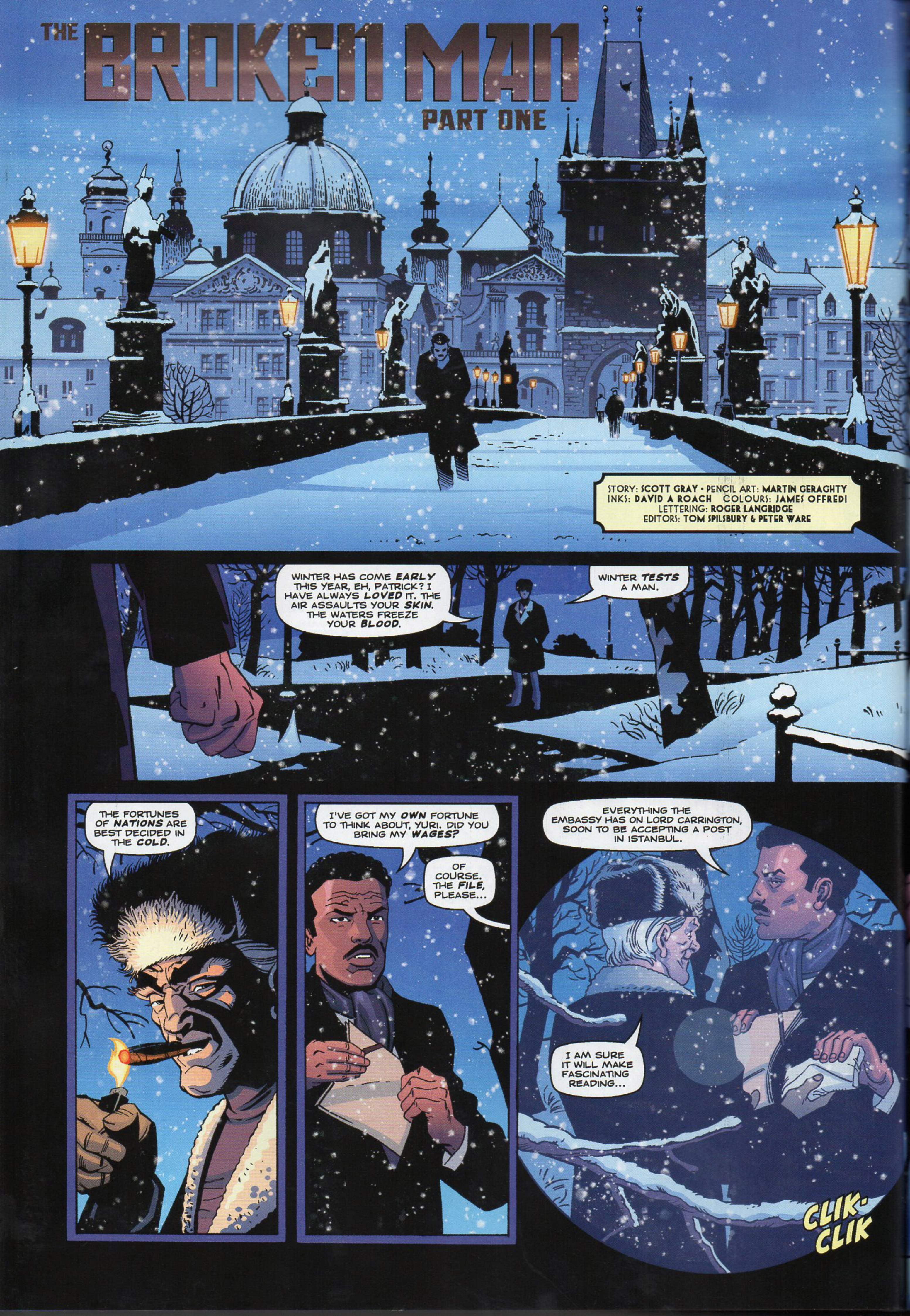
CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	ONE OR MORE REGULARS INCARCERATED....
1,511	2-30	2-72

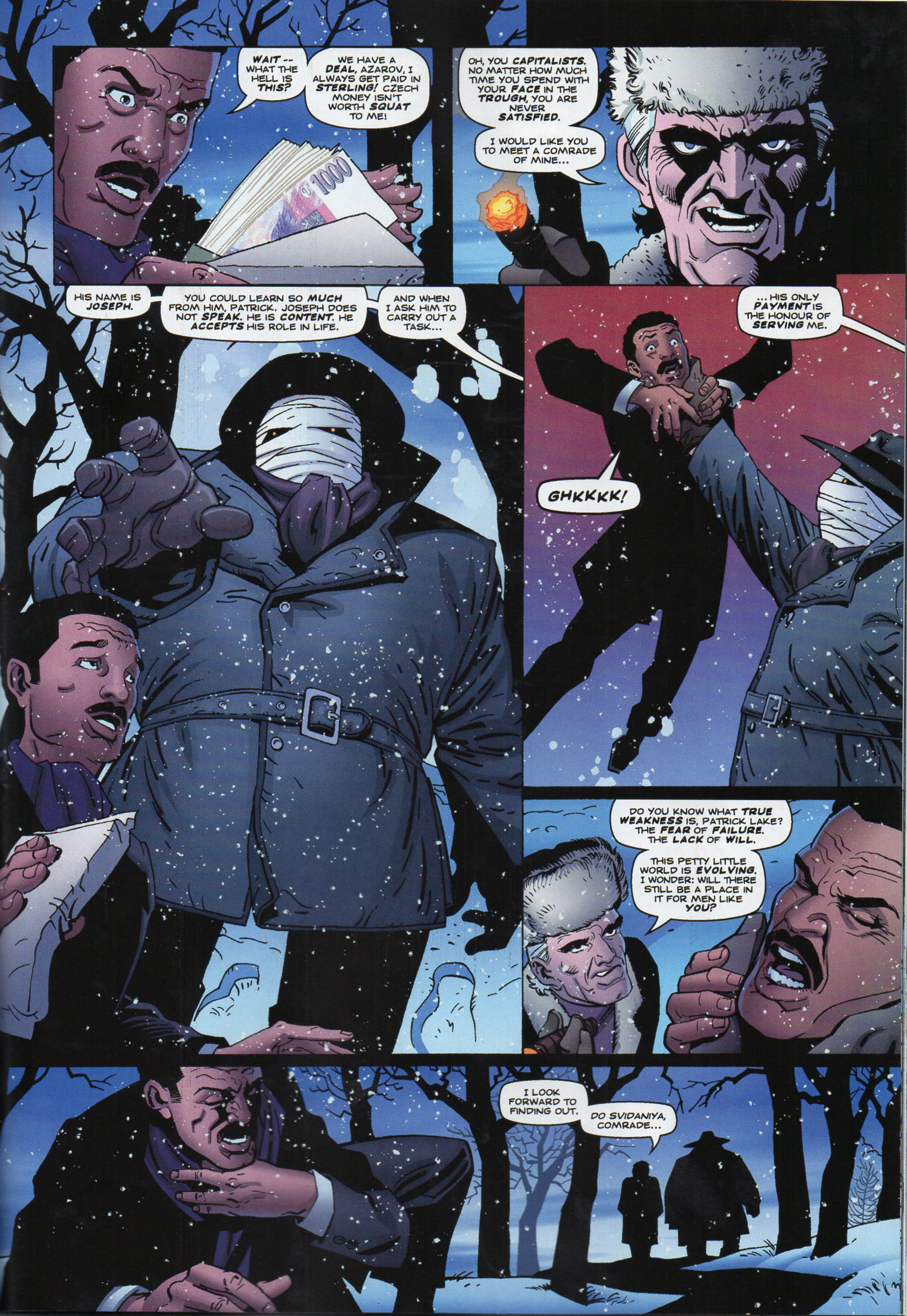

"BEWARE THE... JAB... JABBO..."
"JABBERWOCK."
"BEWARE THE JABBERWOCK, MY SON... THE JAWS THAT BITE... THE CLAWS THAT... CATCH..."
WHAT'S A "JABBERWOCK", MUMMY? DOES IT EAT ALICE?
NO, DARLING, IT'S JUST A SILLY MADE-UP MONSTER WITH BIG TEETH.
BARUNA JANSKY AT SCHOOL HAS BIG TEETH AND LACO HASEK MADE FUN OF HER TODAY AND BARUNA PUSHED HIM INTO THE BIG ROSE BUSH!
THROUGH THE LOOKING-GLASS Lewis Carroll
GOOD FOR BARUNA!
OI, YOU! WE DON'T APPROVE OF VIOLENCE, DO WE, ANNABEL?
LACO HASEK IS REALLY HORRIBLE, THOUGH, MUMMY!
AND SOMETIMES THE LACO HASEKS OF THE WORLD NEED TO BE TAUGHT A LESSON. GOODNIGHT, PUMPKIN PIE...
G'NIGHT, DADDY. LOVE YOU LOTS...
THE EMBASSY JUST PHONED, LOVE. I'M SORRY, I HAVE TO GO BACK TO THE OFFICE...
OH, NOT AGAIN! PATRICK, THAT'S THE THIRD TIME THIS WEEK, THEY'RE RUNNING YOU RAGGED!
THE ANNUAL AUDIT'S NEXT MONTH, THEY NEED ALL THE EXPENSE ACCOUNTS READY. HUGO JUST SPOTTED ANOTHER HOLE IN THE FUEL BUDGET...
YOU BE CAREFUL OUT THERE, OKAY? THE POLICE ARE GETTING JUMPIER BY THE DAY. THIS TOWN'S STARTING TO GO ROUND THE BEND...
WE WON'T BE HERE MUCH LONGER, HEATHER, I PROMISE. I CAN APPLY FOR RELOCATION SOON -- WE'LL BE BACK IN LONDON BEFORE YOU KNOW IT.
I DON'T CARE WHERE WE ARE AS LONG AS WE'RE TOGETHER.
BUT YEAH, LONDON SOUNDS GOOD. I MISS FISH AND CHIPS. AND HYDE PARK. AND WOOLWORTHS...
AND CORRIE.
OH, GOD, I MISS CORRIE!
DON'T WAIT UP.
I ALWAYS WAIT UP...

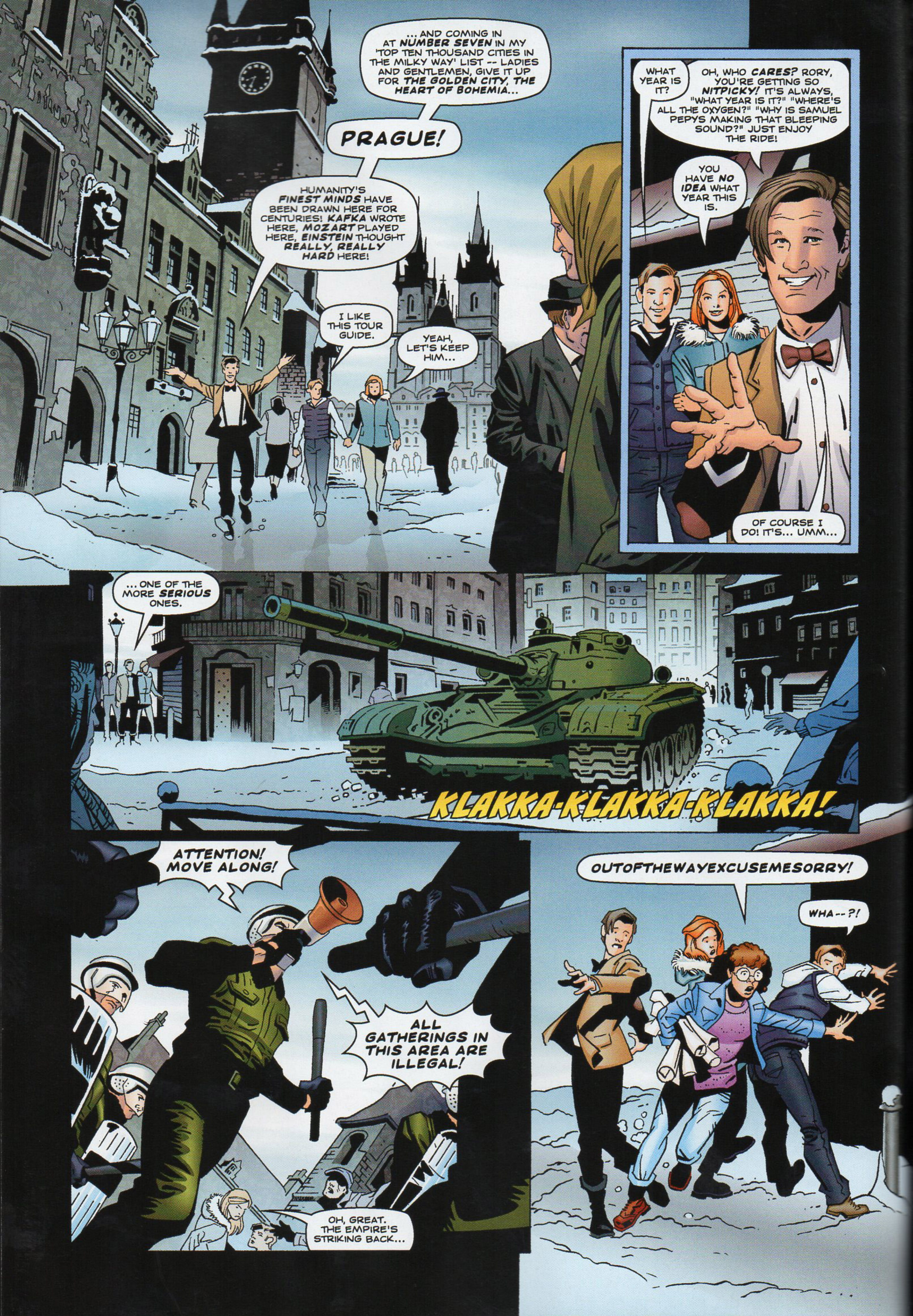
THE BROKEN MAN

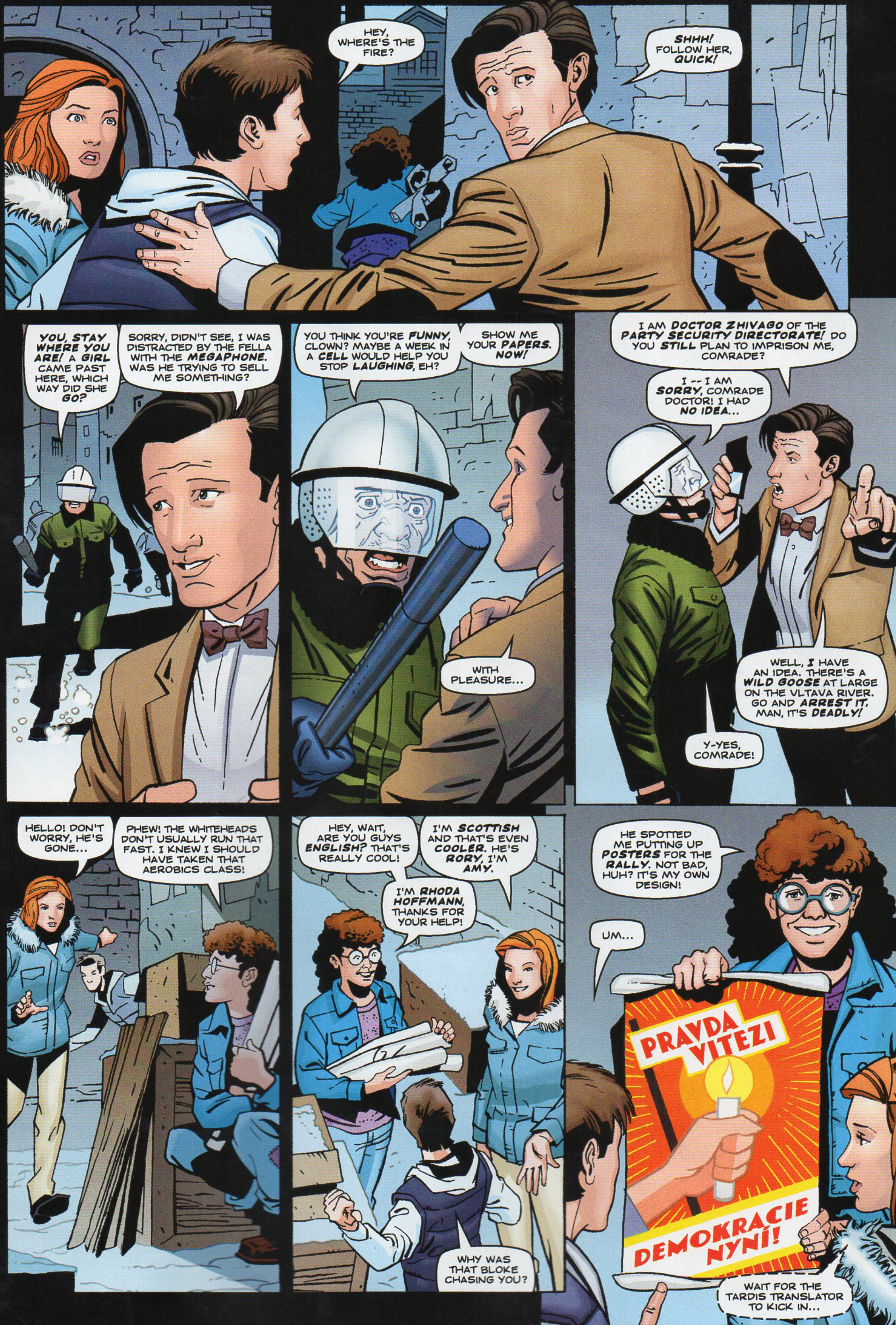
PART ONE

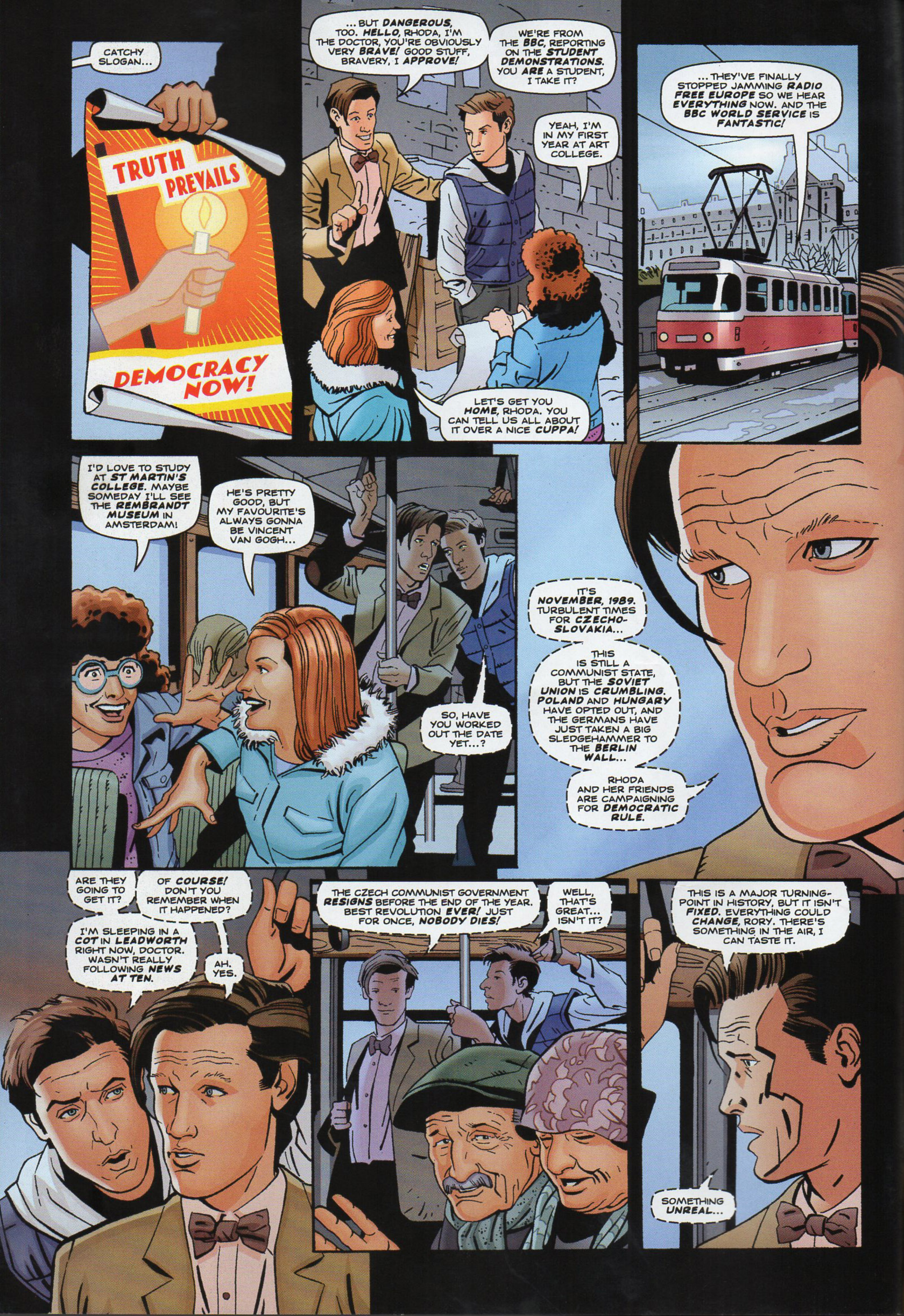

STORY: SCOTT GRAY • PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A ROACH COLOURS: JAMES OFFREDI
LETTERING: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & PETER WARE

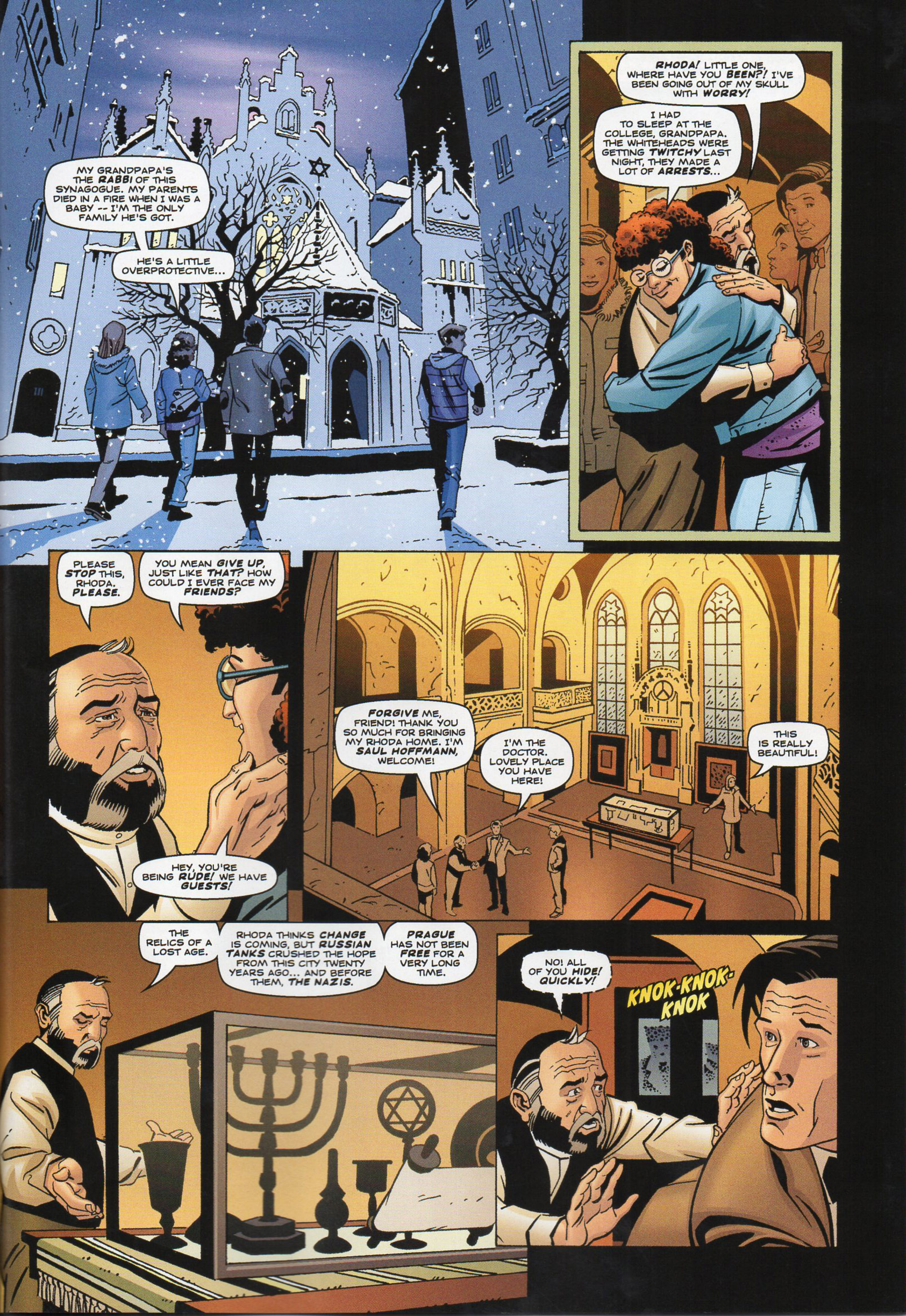
WINTER HAS COME EARLY THIS YEAR, EH, PATRICK? I HAVE ALWAYS LOVED IT. THE AIR ASSAULTS YOUR SKIN. THE WATERS FREEZE YOUR BLOOD.
WINTER TESTS A MAN.
THE FORTUNES OF NATIONS ARE BEST DECIDED IN THE COLD.
I'VE GOT MY OWN FORTUNE TO THINK ABOUT, YURI. DID YOU BRING MY WAGES?
OF COURSE. THE FILE, PLEASE...
EVERYTHING THE EMBASSY HAS ON LORD CARRINGTON, SOON TO BE ACCEPTING A POST IN ISTANBUL.
I AM SURE IT WILL MAKE FASCINATING READING...
CLIK-CLIK

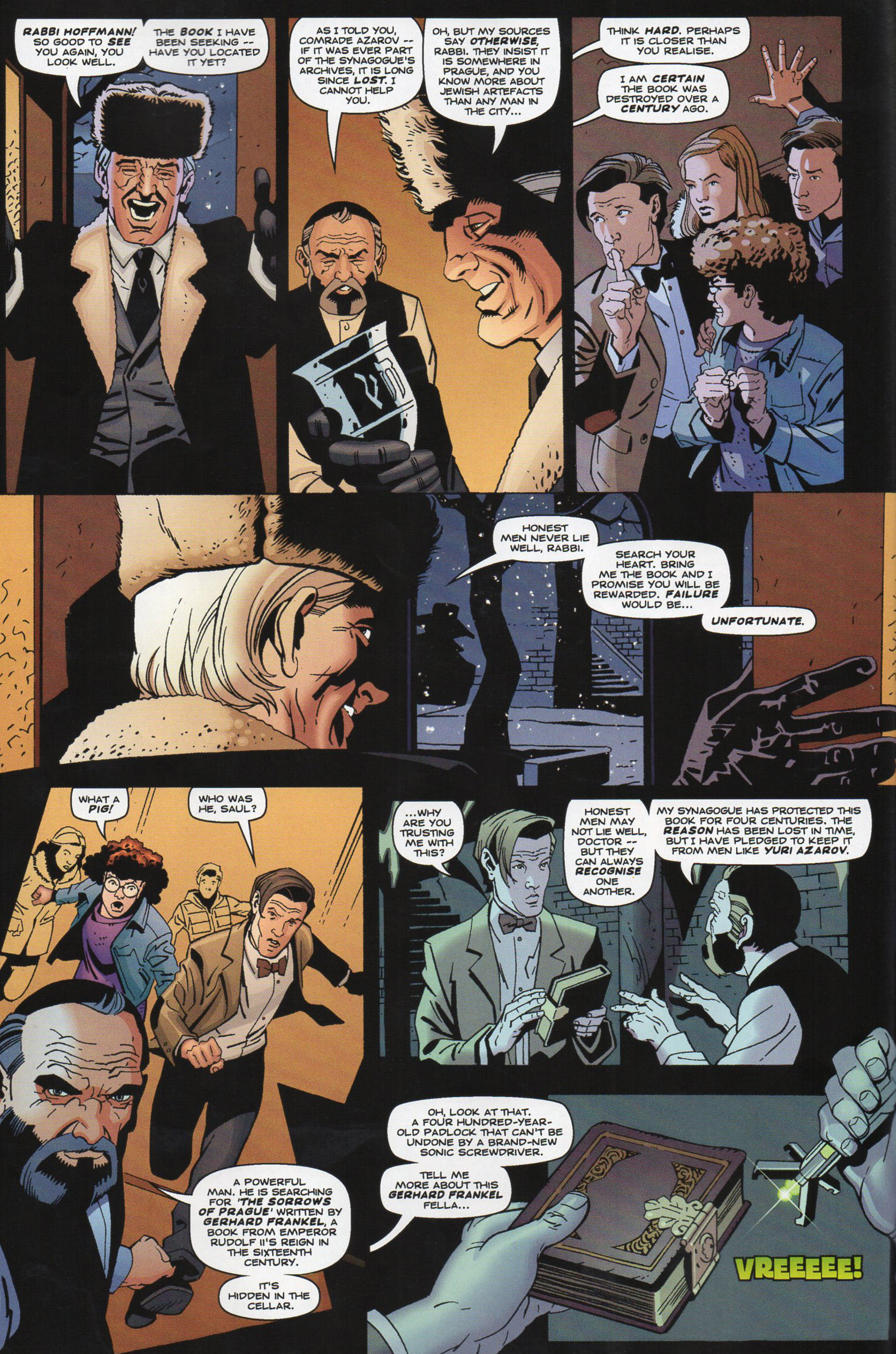

WAIT -- WHAT THE HELL IS THIS?
WE HAVE A DEAL, AZAROV, I ALWAYS GET PAID IN STERLING! CZECH MONEY ISN'T WORTH SQUAT TO ME!
1000
OH, YOU CAPITALISTS. NO MATTER HOW MUCH TIME YOU SPEND WITH YOUR FACE IN THE TROUGH, YOU ARE NEVER SATISFIED.
I WOULD LIKE YOU TO MEET A COMRADE OF MINE...
HIS NAME IS JOSEPH.
YOU COULD LEARN SO MUCH FROM HIM, PATRICK. JOSEPH DOES NOT SPEAK. HE IS CONTENT. HE ACCEPTS HIS ROLE IN LIFE.
AND WHEN I ASK HIM TO CARRY OUT A TASK...
...HIS ONLY PAYMENT IS THE HONOUR OF SERVING ME.
GHKKKK!
DO YOU KNOW WHAT TRUE WEAKNESS IS, PATRICK LAKE? THE FEAR OF FAILURE. THE LACK OF WILL.
THIS PETTY LITTLE WORLD IS EVOLVING. I WONDER: WILL THERE STILL BE A PLACE IN IT FOR MEN LIKE YOU?
I LOOK FORWARD TO FINDING OUT.
DO SVIDANIYA, COMRADE...

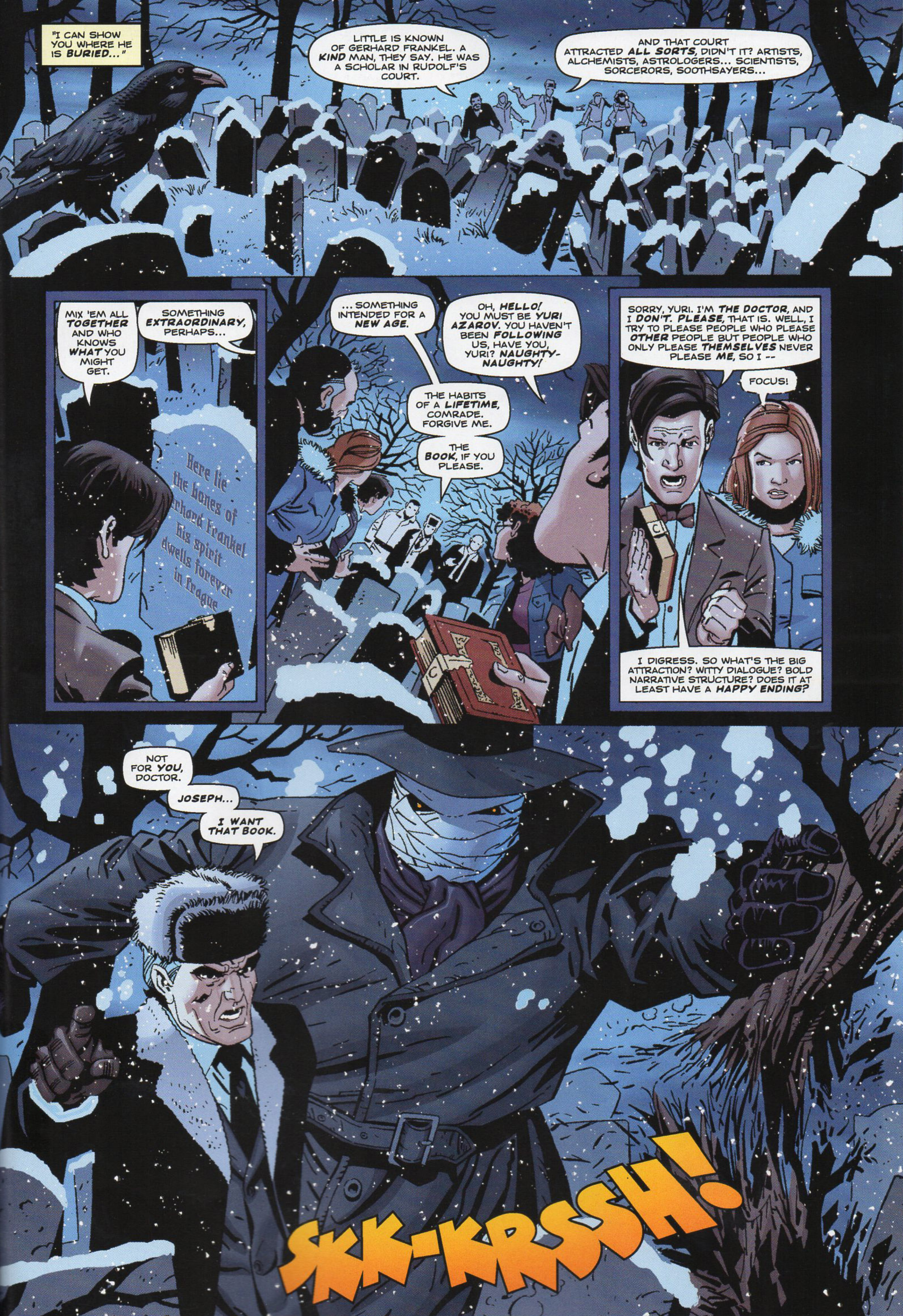

...AND COMING IN AT NUMBER SEVEN IN MY 'TOP TEN THOUSAND CITIES IN THE MILKY WAY' LIST -- LADIES AND GENTLEMEN, GIVE IT UP FOR THE GOLDEN CITY, THE HEART OF BOHEMIA...
PRAGUE!
HUMANITY'S FINEST MINDS HAVE BEEN DRAWN HERE FOR CENTURIES! KAFKA WROTE HERE, MOZART PLAYED HERE, EINSTEIN THOUGHT REALLY, REALLY HARD HERE!
I LIKE THIS TOUR GUIDE.
YEAH, LET'S KEEP HIM...
WHAT YEAR IS IT?
OH, WHO CARES? RORY, YOU'RE GETTING SO NITPICKY! IT'S ALWAYS, "WHAT YEAR IS IT?" "WHERE'S ALL THE OXYGEN?" "WHY IS SAMUEL PEPYS MAKING THAT BLEEPING SOUND?" JUST ENJOY THE RIDE!
YOU HAVE NO IDEA WHAT YEAR THIS IS.
OF COURSE I DO! IT'S... UMM...
...ONE OF THE MORE SERIOUS ONES.
KLAKKA-KLAKKA-KLAKKA!
ATTENTION! MOVE ALONG!
ALL GATHERINGS IN THIS AREA ARE ILLEGAL!
OH, GREAT. THE EMPIRE'S STRIKING BACK...
OUTOFTHEWAYEXCUSEMESORRY!
WHA--?!

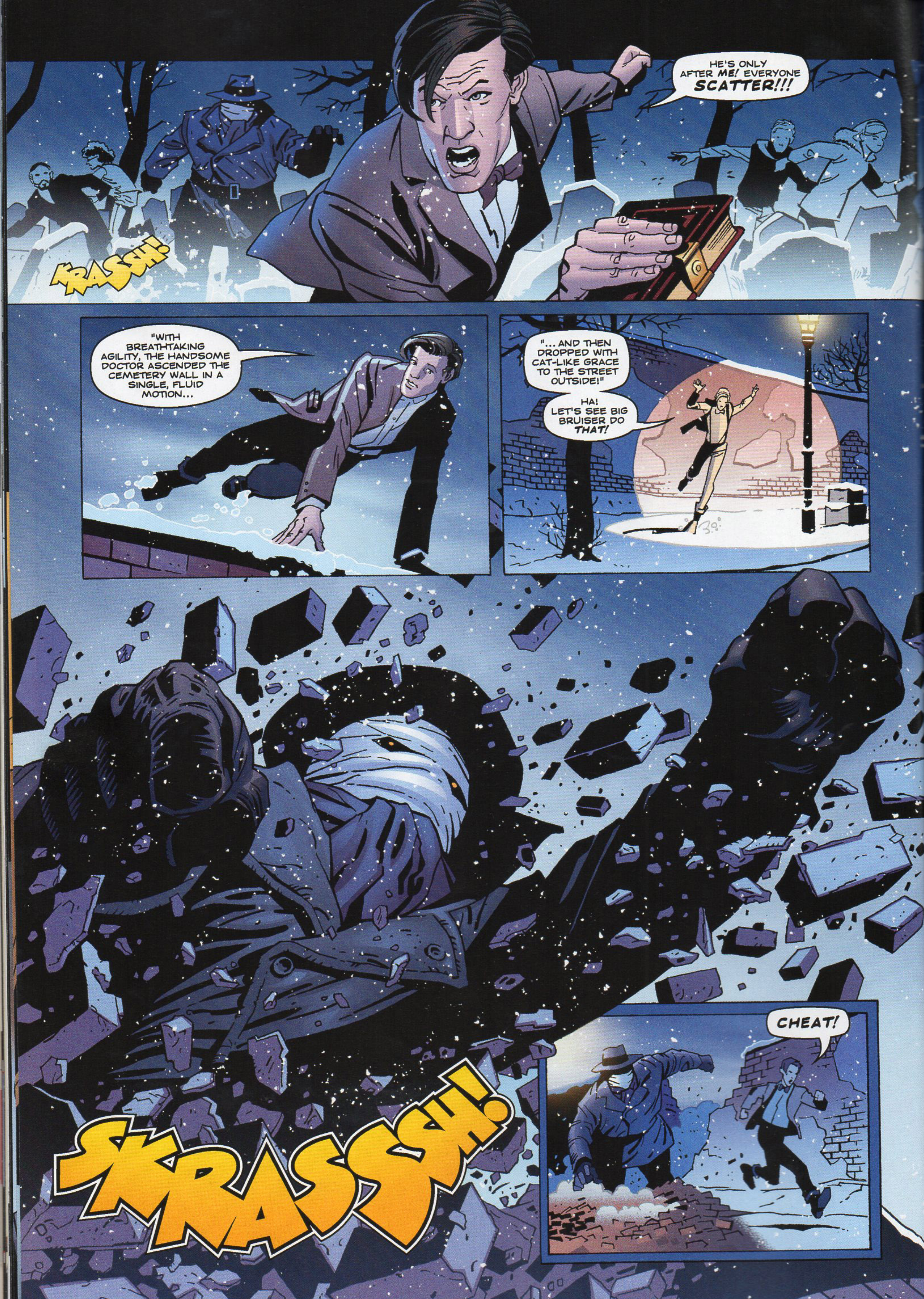

HEY, WHERE'S THE FIRE?
SHHH! FOLLOW HER, QUICK!
YOU, STAY WHERE YOU ARE! A GIRL CAME PAST HERE, WHICH WAY DID SHE GO?
SORRY, DIDN'T SEE, I WAS DISTRACTED BY THE FELLA WITH THE MEGAPHONE. WAS HE TRYING TO SELL ME SOMETHING?
YOU THINK YOU'RE FUNNY, CLOWN? MAYBE A WEEK IN A CELL WOULD HELP YOU STOP LAUGHING, EH?
SHOW ME YOUR PAPERS. NOW!
WITH PLEASURE...
I AM DOCTOR ZHIVAGO OF THE PARTY SECURITY DIRECTORATE! DO YOU STILL PLAN TO IMPRISON ME, COMRADE?
I -- I AM SORRY, COMRADE DOCTOR! I HAD NO IDEA...
WELL, I HAVE AN IDEA. THERE'S A WILD GOOSE AT LARGE ON THE VLTAVA RIVER. GO AND ARREST IT, MAN, IT'S DEADLY!
Y-YES, COMRADE!
HELLO! DON'T WORRY, HE'S GONE...
PHEW! THE WHITEHEADS DON'T USUALLY RUN THAT FAST. I KNEW I SHOULD HAVE TAKEN THAT AEROBICS CLASS!
HEY, WAIT, ARE YOU GUYS ENGLISH? THAT'S REALLY COOL!
I'M SCOTTISH AND THAT'S EVEN COOLER. HE'S RORY, I'M AMY.
I'M RHODA HOFFMANN, THANKS FOR YOUR HELP!
WHY WAS THAT BLOKE CHASING YOU?
HE SPOTTED ME PUTTING UP POSTERS FOR THE RALLY. NOT BAD, HUH? IT'S MY OWN DESIGN!
UM...
PRAVDA VITEZI
DEMOKRACIE NYNÍ!
WAIT FOR THE TARDIS TRANSLATOR TO KICK IN...

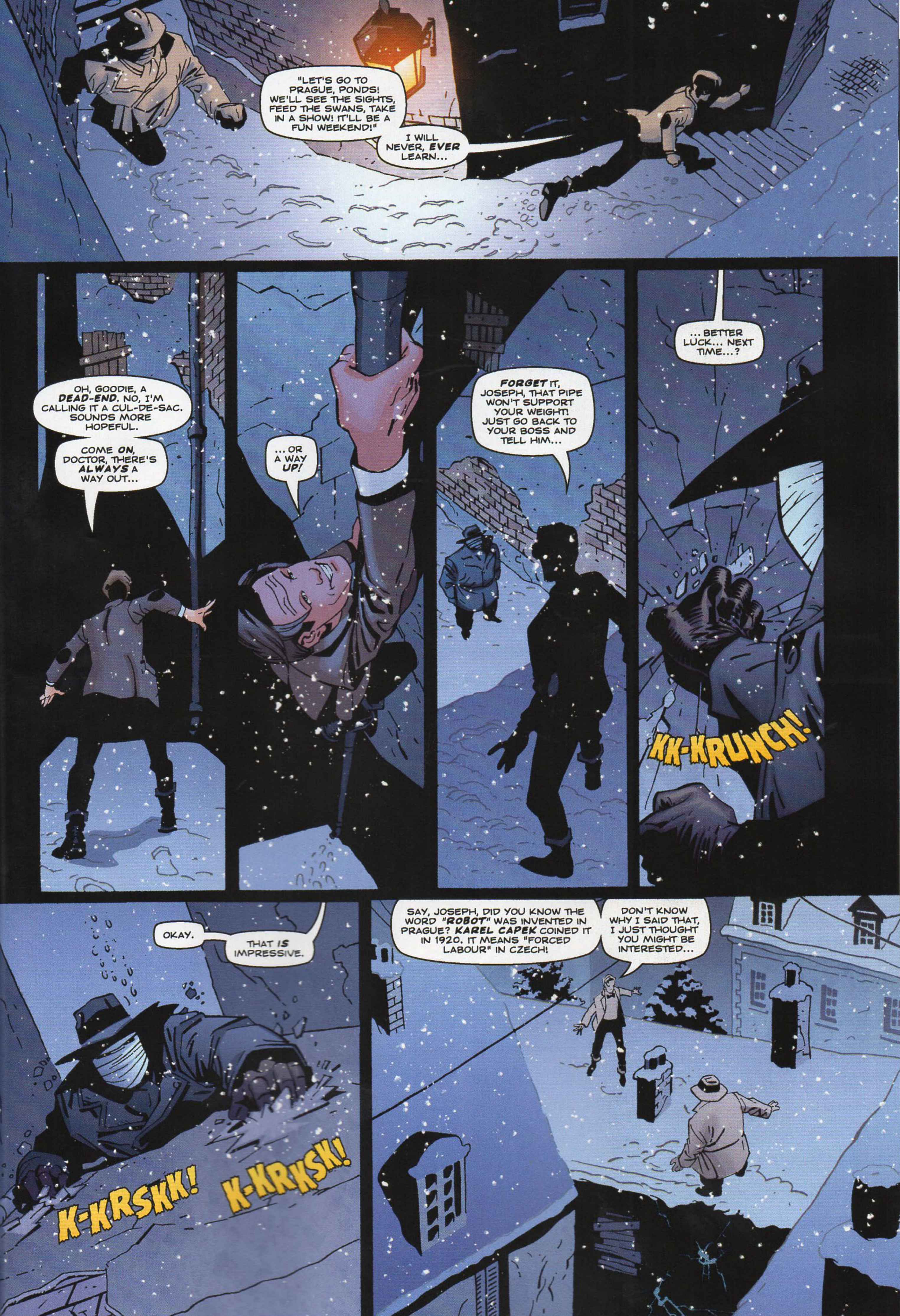

CATCHY SLOGAN...
TRUTH PREVAILS
DEMOCRACY NOW!
... BUT DANGEROUS, TOO. HELLO, RHODA, I'M THE DOCTOR, YOU'RE OBVIOUSLY VERY BRAVE! GOOD STUFF, BRAVERY, I APPROVE!
WE'RE FROM THE BBC, REPORTING ON THE STUDENT DEMONSTRATIONS. YOU ARE A STUDENT, I TAKE IT?
YEAH, I'M IN MY FIRST YEAR AT ART COLLEGE.
LET'S GET YOU HOME, RHODA. YOU CAN TELL US ALL ABOUT IT OVER A NICE CUPPA!
... THEY'VE FINALLY STOPPED JAMMING RADIO FREE EUROPE SO WE HEAR EVERYTHING NOW. AND THE BBC WORLD SERVICE IS FANTASTIC!
I'D LOVE TO STUDY AT ST MARTIN'S COLLEGE. MAYBE SOMEDAY I'LL SEE THE REMBRANDT MUSEUM IN AMSTERDAM!
HE'S PRETTY GOOD, BUT MY FAVOURITE'S ALWAYS GONNA BE VINCENT VAN GOGH...
SO, HAVE YOU WORKED OUT THE DATE YET...?
IT'S NOVEMBER, 1989. TURBULENT TIMES FOR CZECHOSLOVAKIA...
THIS IS STILL A COMMUNIST STATE, BUT THE SOVIET UNION IS CRUMBLING. POLAND AND HUNGARY HAVE OPTED OUT, AND THE GERMANS HAVE JUST TAKEN A BIG SLEDGEHAMMER TO THE BERLIN WALL...
RHODA AND HER FRIENDS ARE CAMPAIGNING FOR DEMOCRATIC RULE.
ARE THEY GOING TO GET IT?
OF COURSE! DON'T YOU REMEMBER WHEN IT HAPPENED?
I'M SLEEPING IN A COT IN LEADWORTH RIGHT NOW, DOCTOR. WASN'T REALLY FOLLOWING NEWS AT TEN.
AH. YES.
THE CZECH COMMUNIST GOVERNMENT RESIGNS BEFORE THE END OF THE YEAR. BEST REVOLUTION EVER! JUST FOR ONCE, NOBODY DIES!
WELL, THAT'S GREAT... ISN'T IT?
THIS IS A MAJOR TURNING-POINT IN HISTORY, BUT IT ISN'T FIXED. EVERYTHING COULD CHANGE, RORY. THERE'S SOMETHING IN THE AIR, I CAN TASTE IT.
SOMETHING UNREAL...

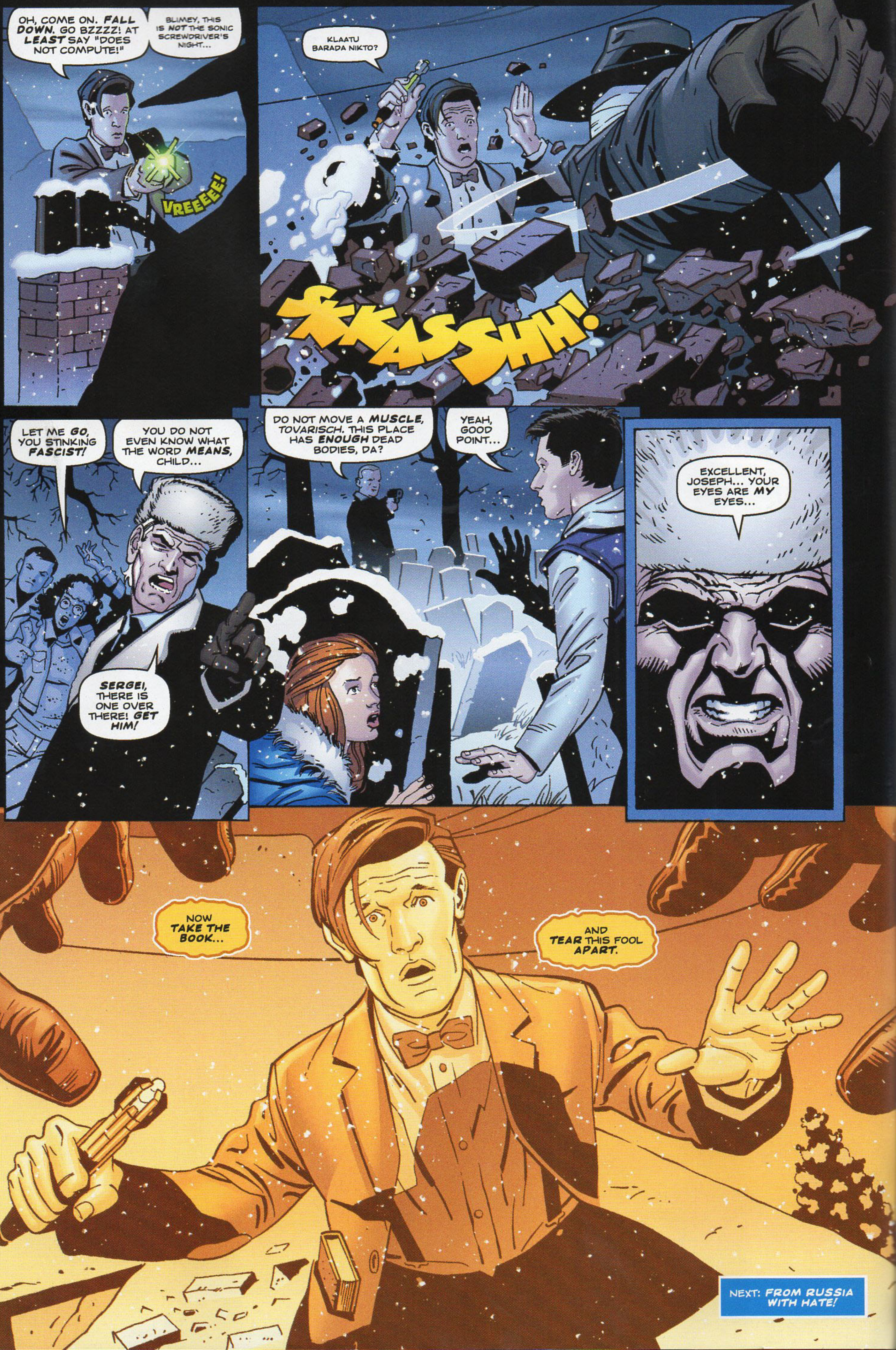

MY GRANDPAPA'S THE **RABBI** OF THIS SYNAGOGUE. MY PARENTS DIED IN A FIRE WHEN I WAS A BABY -- I'M THE ONLY FAMILY HE'S GOT.
HE'S A LITTLE OVERPROTECTIVE...
RHODA! LITTLE ONE, WHERE HAVE YOU **BEEN?!** I'VE BEEN GOING OUT OF MY SKULL WITH **WORRY!**
I HAD TO SLEEP AT THE COLLEGE, GRANDPAPA. THE WHITEHEADS WERE GETTING **TWITCHY** LAST NIGHT, THEY MADE A LOT OF **ARRESTS**...
PLEASE **STOP** THIS, RHODA. **PLEASE.**
YOU MEAN **GIVE UP,** JUST LIKE **THAT?** HOW COULD I EVER FACE MY **FRIENDS?**
HEY, YOU'RE BEING **RUDE!** WE HAVE **GUESTS!**
FORGIVE ME, FRIEND! THANK YOU SO MUCH FOR BRINGING MY RHODA HOME. I'M **SAUL HOFFMANN,** WELCOME!
I'M THE DOCTOR. LOVELY PLACE YOU HAVE HERE!
THIS IS REALLY BEAUTIFUL!
THE RELICS OF A LOST AGE.
RHODA THINKS **CHANGE** IS COMING, BUT **RUSSIAN TANKS** CRUSHED THE HOPE FROM THIS CITY TWENTY YEARS AGO... AND BEFORE THEM, **THE NAZIS.**
PRAGUE HAS NOT BEEN **FREE** FOR A VERY LONG TIME.
NO! ALL OF YOU **HIDE! QUICKLY!**
KNOK-KNOK-KNOK


RABBI HOFFMANN! SO GOOD TO SEE YOU AGAIN, YOU LOOK WELL.
THE BOOK I HAVE BEEN SEEKING -- HAVE YOU LOCATED IT YET?
AS I TOLD YOU, COMRADE AZAROV -- IF IT WAS EVER PART OF THE SYNAGOGUE'S ARCHIVES, IT IS LONG SINCE LOST. I CANNOT HELP YOU.
OH, BUT MY SOURCES SAY OTHERWISE, RABBI. THEY INSIST IT IS SOMEWHERE IN PRAGUE, AND YOU KNOW MORE ABOUT JEWISH ARTEFACTS THAN ANY MAN IN THE CITY...
THINK HARD. PERHAPS IT IS CLOSER THAN YOU REALISE.
I AM CERTAIN THE BOOK WAS DESTROYED OVER A CENTURY AGO.
HONEST MEN NEVER LIE WELL, RABBI.
SEARCH YOUR HEART. BRING ME THE BOOK AND I PROMISE YOU WILL BE REWARDED. FAILURE WOULD BE...
UNFORTUNATE.
WHAT A PIG!
WHO WAS HE, SAUL?
A POWERFUL MAN. HE IS SEARCHING FOR 'THE SORROWS OF PRAGUE' WRITTEN BY GERHARD FRANKEL, A BOOK FROM EMPEROR RUDOLF II'S REIGN IN THE SIXTEENTH CENTURY.
IT'S HIDDEN IN THE CELLAR.
...WHY ARE YOU TRUSTING ME WITH THIS?
HONEST MEN MAY NOT LIE WELL, DOCTOR -- BUT THEY CAN ALWAYS RECOGNISE ONE ANOTHER.
MY SYNAGOGUE HAS PROTECTED THIS BOOK FOR FOUR CENTURIES. THE REASON HAS BEEN LOST IN TIME, BUT I HAVE PLEDGED TO KEEP IT FROM MEN LIKE YURI AZAROV.
OH, LOOK AT THAT. A FOUR HUNDRED-YEAR-OLD PADLOCK THAT CAN'T BE UNDONE BY A BRAND-NEW SONIC SCREWDRIVER.
TELL ME MORE ABOUT THIS GERHARD FRANKEL FELLA...
VREEEEE!


"I CAN SHOW YOU WHERE HE IS *BURIED*..."
LITTLE IS KNOWN OF GERHARD FRANKEL. A **KIND** MAN, THEY SAY. HE WAS A SCHOLAR IN RUDOLF'S COURT.
AND THAT COURT ATTRACTED **ALL SORTS**, DIDN'T IT? ARTISTS, ALCHEMISTS, ASTROLOGERS... SCIENTISTS, SORCERORS, SOOTHSAYERS...
MIX 'EM ALL **TOGETHER** AND WHO KNOWS **WHAT** YOU MIGHT GET.
SOMETHING **EXTRAORDINARY**, PERHAPS...
Here lie the bones of erhard Frankel His spirit dwells forever in Prague
...SOMETHING INTENDED FOR A **NEW AGE**.
OH, **HELLO**! YOU MUST BE **YURI AZAROV**. YOU HAVEN'T BEEN **FOLLOWING** US, HAVE YOU, YURI? **NAUGHTY-NAUGHTY**!
THE HABITS OF A **LIFETIME**, COMRADE. FORGIVE ME.
THE **BOOK**, IF YOU PLEASE.
SORRY, YURI. I'M **THE DOCTOR**, AND I **DON'T. PLEASE**, THAT IS. WELL, I TRY TO PLEASE PEOPLE WHO PLEASE **OTHER** PEOPLE BUT PEOPLE WHO ONLY PLEASE **THEMSELVES** NEVER PLEASE **ME**, SO I --
FOCUS!
I DIGRESS. SO WHAT'S THE BIG ATTRACTION? WITTY DIALOGUE? BOLD NARRATIVE STRUCTURE? DOES IT AT LEAST HAVE A **HAPPY ENDING**?
NOT FOR **YOU**, DOCTOR.
JOSEPH...
I WANT THAT BOOK.
SKK-KRSSH!


HE'S ONLY AFTER ME! EVERYONE SCATTER!!!
KRASSH!
"WITH BREATHTAKING AGILITY, THE HANDSOME DOCTOR ASCENDED THE CEMETERY WALL IN A SINGLE, FLUID MOTION...
"... AND THEN DROPPED WITH CAT-LIKE GRACE TO THE STREET OUTSIDE!"
HA! LET'S SEE BIG BRUISER DO THAT!
SKRASSSH!
CHEAT!


"LET'S GO TO PRAGUE, PONDS! WE'LL SEE THE SIGHTS, FEED THE SWANS, TAKE IN A SHOW! IT'LL BE A FUN WEEKEND!"
I WILL NEVER, EVER LEARN...
OH, GOODIE, A DEAD-END. NO, I'M CALLING IT A CUL-DE-SAC. SOUNDS MORE HOPEFUL.
COME ON, DOCTOR, THERE'S ALWAYS A WAY OUT...
...OR A WAY UP!
FORGET IT, JOSEPH, THAT PIPE WON'T SUPPORT YOUR WEIGHT! JUST GO BACK TO YOUR BOSS AND TELL HIM...
...BETTER LUCK... NEXT TIME...?
KK-KRUNCH!
OKAY.
THAT IS IMPRESSIVE.
K-KRSKK!
K-KRKSK!
SAY, JOSEPH, DID YOU KNOW THE WORD "ROBOT" WAS INVENTED IN PRAGUE? KAREL CAPEK COINED IT IN 1920. IT MEANS "FORCED LABOUR" IN CZECH!
DON'T KNOW WHY I SAID THAT, I JUST THOUGHT YOU MIGHT BE INTERESTED...


OH, COME ON. FALL DOWN. GO BZZZZ! AT LEAST SAY "DOES NOT COMPUTE!"
BLIMEY, THIS IS NOT THE SONIC SCREWDRIVER'S NIGHT...
VREEEEE!
KLAATU BARADA NIKTO?
SKASSHH!
LET ME GO, YOU STINKING FASCIST!
YOU DO NOT EVEN KNOW WHAT THE WORD MEANS, CHILD...
SERGEI, THERE IS ONE OVER THERE! GET HIM!
DO NOT MOVE A MUSCLE, TOVARISCH. THIS PLACE HAS ENOUGH DEAD BODIES, DA?
YEAH, GOOD POINT...
EXCELLENT, JOSEPH... YOUR EYES ARE MY EYES...
NOW TAKE THE BOOK...
AND TEAR THIS FOOL APART.

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COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

GET OUT OF THAT!

"Face it, Tegan! It's the end of the episode!"

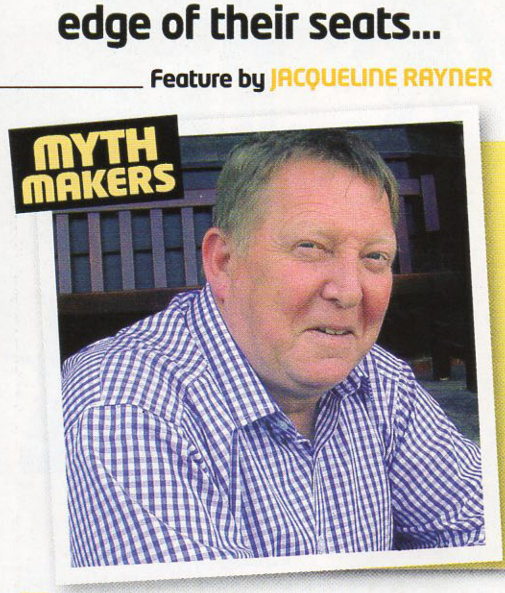
Doctor Who comes of age with a season packed full of nail-biting excitement that kept viewers on the edge of their seats...

Feature by JACQUELINE RAYNER

THIS ISSUE SERIES TWENTY-ONE (1984)

Here's a writing secret. Sometimes you write a book with ten long chapters, but the publisher thinks it would be better with twenty short chapters. So you have to decide whether to do a big rewrite, or to just find places where you can change some wording and punctuation and hope that's enough to turn them from just another bit of the story to – *gasp*! The bit where it ends! What happens next?! It wouldn't entirely surprise me to discover that a number of *Doctor Who* cliffhangers were created via the latter course. In fact on occasions they haven't even bothered to change the punctuation (*Death to the Daleks* Episode Three's Oh no! It's a floor! being an example). Cliffhangers have been a part of *Doctor Who* since the beginning, but they are an artificial construct, and sometimes it's obviously been a struggle to get to that 'gasp' factor roughly every 24-and-a-half minutes.

So, welcome to Season 21, a season where they barely struggled at all.



GRAEME HARPER
DIRECTOR

Graeme Harper – widely acknowledged as one of, if not *the* best director who's ever worked on *Doctor Who* – started off in front of the camera as a child actor, before deciding he would prefer to work behind the scenes. Name a British televisual institution and Graeme Harper will probably have worked on it at some point, from *Coronation Street* and *EastEnders* to *Grange Hill* and *Byker Grove*. His first work on *Doctor Who* was as a trainee floor assistant on 1966's *The Power of the Daleks* – the Second Doctor's first story – and he went on to work with the Third, Fourth, Fifth, Sixth and Tenth Doctors. His first directorial role on *Doctor Who* was uncredited work on 1981's *Warriors' Gate* after the assigned director was unable to complete the production, but his first full director's credit came with 1984's *The Caves of Androzani*, his energetic and innovative approach proving a perfect match for the superb script. He returned the next year to direct *Revelation of the Daleks*, a similarly impressive production. Harper remained interested in the show during its time off air, and approached Russell T Davies about working on *Doctor Who* after it returned. Unfortunately schedule clashes meant he was unable to direct any of the Ninth Doctor stories, but he came on board to work on some of the most significant episodes for the Tenth Doctor, including the reintroduction of the Cybermen in *Rise of the Cybermen/The Age of Steel* and season finales *Doomsday* and *Journey's End*. He also directed several episodes of *The Sarah Jane Adventures* – becoming reacquainted with a character he'd last worked with 32 years previously!

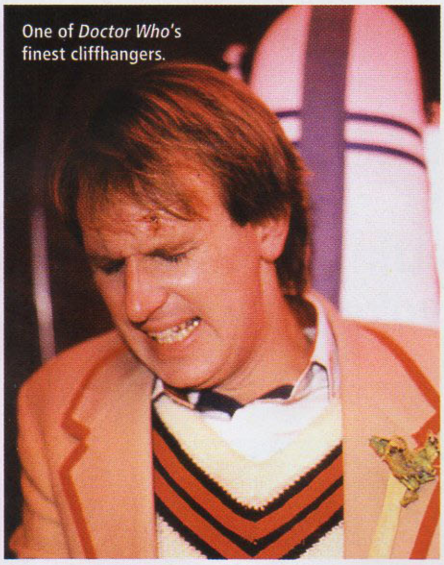
MEMORABLE MOMENTS

"It's a face!"
(*The Awakening* Part Two)
The Malus bursts through a church wall in the best second-episode monster reveal since 1963's *The Survivors*, when we finally got to see the creatures behind the sucker arms.

"The earth is hungry. It waits to eat."
(*Frontios* Part Three)
An upset Turlough echoes Captain Revere's words, shows he has the widest eyes in showbiz, and incidentally possibly inspires an episode title 26 years later.

"It's stopped being fun, Doctor."
(*Resurrection of the Daleks* Part Two)
Death-scenes aside, has there ever been a more downbeat leaving scene for a companion? Tegan is off again – and this time she means it.

"I'm Perpugilliam Brown, and I can shout just as loud as you can!"
(*Planet of Fire* Part Two)
The new female companion proves she's going to be just as strong-willed – and loud – as the last one.



One of *Doctor Who*'s finest cliffhangers.

I should point out that I'm talking from the perspective of an 11-year-old here. As an adult re-watching *Warriors of the Deep* Part One, I know that the Doctor isn't drowned, and I want to shout at Turlough and Tegan for being so stupid – but I just can't help remembering how stunning that cliffhanger was on first viewing. *The Awakening* Part One goes back to that never-bettered device of revealing a bit of the monster and leaving the viewer desperate to see the rest. *Frontios* spoils us with an 'Oh my God, the TARDIS is destroyed!' moment, a 'the Doctor's been caught!' moment and an 'unpleasant thing discovered' moment – and, if that wasn't enough, is so amazingly generous as to give us a 'lead into the next story' cliffhanger at the very end too! *Resurrection of the Daleks* Part One has a friend revealed as a traitor, always a heart-stopping moment. *Planet of Fire* takes us back to those distant Pertwee days when 'it's the Master!' was the default cliffhanger, but here with some rather fab twists – the Doctor's companion Kamelion is the Master! Not to mention: the Master is tiny and in a box! Both wonderfully memorable. *The Twin Dilemma* doesn't have any cliffhangers that stand out in quite the same way, but does pretty much give us a cliffhanger for the entire season with its 'I am the Doctor – whether you like it or not!' (translation: will the new Doctor get any better stories next year?).

Eagle-eyed readers will notice that one story is missing from that round-up. Oh, *The Caves of Androzani*. Your every episode-ending is perfection, whatever age the viewer is.

Part One. Has there ever been a more incredible 'how do they get out of that?' moment than the one where we see the Doctor and Peri *actually being shot*? And as well as being astonishingly dramatic it's also clever, because there's been just enough information for the older (*ie*, older than 11) viewer paying close attention to work out the solution – when we're given it at the start of Part Two it doesn't feel like a cheat – but it's done well enough to fool most people.

STAR PERFORMANCE

JANET FIELDING

TEGAN JOVANKA

Australian-born Janet Mahoney (who adopted the stage name Fielding) came to England in 1977 to pursue a theatrical career. *Doctor Who* producer John Nathan-Turner had decided to create an Australian companion in the hope of attracting financing from the Australian Broadcasting Commission, and Fielding won the role – displaying chutzpah that her character, Tegan, would have admired by lying about her age and bluffing that Australian airlines had different height requirements to British ones (at 5'2" she was several inches too short to qualify). Tegan Jovanka made her début in the Fourth Doctor's last story and went on to become the Fifth Doctor's longest running companion. Unlike most companions, Tegan had two stories in the spotlight – *Kinda* and *Snakedance*, where the character was possessed by the Mara, giving Janet the chance to display her acting talents to great effect. But for most of her time in the show Fielding was frustrated by Tegan's role in the stories – not to mention her extremely impractical dress sense. One of the rare occasions when Fielding was able to influence Tegan's portrayal was in *The Five Doctors*, when she refused to allow Tegan to meekly go off to fetch refreshments when ordered to do so by the First Doctor. Janet Fielding has been outspoken in her views on female roles in *Doctor Who* and in the media in general; after leaving the acting profession she helped to set up the UK branch of the organisation Women in Film and Television. She later became an agent – by a bizarre coincidence, she was the agent of Paul McGann when he was cast as the Eighth Doctor! Despite her problems with the role of Tegan, she has returned to *Doctor Who* a number of times – appearing in the Doctor's dying vision in *The Caves of Androzani*, being companion to the Sixth Doctor in *A Fix with Sontarans*, taking part in the *Doctor Who* US Travelling Exhibition of the 1980s and acting alongside the auditionees for the role of the Seventh Doctor.

> **"A combination of one of the best writers, one of the best actors and one of the best directors the show has ever seen..."**

Part Two admittedly has a fairly standard 'will the monster find the Doctor?' number, although the story as a whole has got the adrenalin pumping so much that even an 'Oh no! It's a floor!' ending would have seemed the most dramatic thing ever. Part Four – well, there aren't going to be many cliffhangers where the Doctor really, truly dies and gets a new face, so this is a big one.

And then there's Part Three. As a 'tune in next time' it can't be beaten. The Doctor is dying from Spectrox poisoning. A man is pointing a gun at him and threatening to shoot. The spaceship he's in is about to crash into a planet. Any one of those would have been good. All three together are astonishing. A combination of one of the best writers, one of the best actors and one of the best directors the show has ever seen coming together to make possibly its greatest moment.

Here we have a vulnerable – dying – man, who refuses to give up, even in the face of so many threats and dangers. And why will he not give up? Not to save himself, or even to save a close friend. Not because he needs to be seen to be doing something heroic, or because he'd think less of himself if he didn't try. There's no selfishness, no thought of self at all. He's just determined to do his best to help a girl he barely knows, who is dying. It's not only a brilliant cliffhanger in itself, it's a character study of the Fifth Doctor in 28 seconds. It's *Doctor Who* in 28 seconds. It's just wonderful...

THE MIND OF EVIL

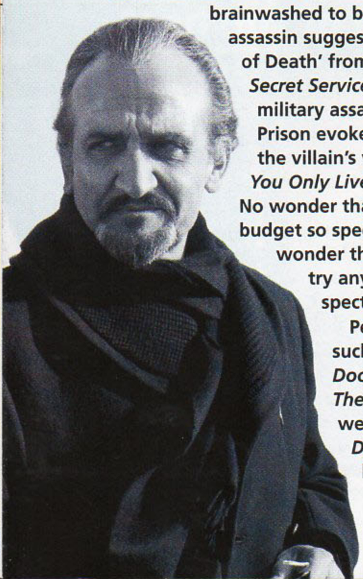
The Doctor's greatest fears are revealed as the Master harnesses an alien parasite in a plot to provoke global war...

Feature by ALAN BARNES

There are violent *Doctor Who* stories, there are action-packed *Doctor Who* stories, but there can't be many as *rough* as *The Mind of Evil*? Gaolbreaking murderer Harry Mailer, for instance, is a startlingly uncompromising characterisation – not a sadist, not a madman, just a wholly vicious *bastard*. The Episode Five cliffhanger, with the Doctor at the point of Mailer's pistol, is most usually noted for its resolution, but it's every bit as remarkable for the fact that here is a character who can't be reasoned with, can't be bamboozled; when a man like Mailer says "That's you finished!" – he irrevocably *means* it. Likewise: the Master has always been bad, but has he ever done anything *quite* as bad as *drive over a man in cold blood* – as he does towards the end of this not-so-jolly adventure?

Speaking to DWM in 1989, director Timothy Combe noted how *The Mind of Evil* 'was a very brave departure from the style of the programme at that time… very much fantasy in reality'. Spot on. The Third Doctor, and his era, is often compared to James Bond – but surely only *The Mind of Evil* remotely resembles a 'real' James Bond film? The hijacking of a nuclear missile recalls *Thunderball* (1966); Chin Lee being brainwashed to be used as an assassin suggests Blofeld's 'Angels of Death' from *On Her Majesty's Secret Service* (1969); the military assault on Stangmoor Prison evokes ninjas attacking the villain's volcano base in *You Only Live Twice* (1967). No wonder that they blew the budget so spectacularly; little wonder that they didn't try anything quite so spectacular ever again.

Perhaps that's not such a bad thing; if *Doctor Who* was like *The Mind of Evil* every week, it wouldn't be *Doctor Who* as we know it at all.



EPISODE ONE

FIRST BROADCAST: 30 JANUARY 1971

Driving up to the gate of HM Prison Stangmoor, Dr Who (Jon Pertwee) and assistant Jo Grant (Katy Manning) are admitted as "observers from UNIT".

■ The name 'HMP Stangmoor' echoes that of the real world HMP Dartmoor, in Devon. It's not so unlikely that Stangmoor might have been "a fortress in the Middle Ages", as the Doctor claims; for instance, HMP Oxford (closed 1996) was based within the walls of Oxford Castle, parts of which date back to the eleventh century.

■ With the Home Office (unsurprisingly) having refused to allow the production team to film at a working gaol, the twelfth-century Dover Castle, on the Kentish coast, doubled for Stangmoor throughout; its Constable's Gate, seen here, was utilised on Monday 26 October 1970, the first of three days' scheduled work at the fortress. The Castle remains open to visitors: *www.english-heritage.org.uk/daysout/properties/dover-castle*

■ "Abandon hope, all ye who enter here," says the Doctor, invoking the infamous inscription adorning the Gate of Hell in *Inferno* – not Don Houghton's *Inferno* (!), rather Dante Alighieri's *Inferno*, part of the epic *Divine Comedy* (c 1308-21).

A noisy protest is underway in Stangmoor's B Wing as Chief Prison Officer Powers (Roy Purcell) leads the Prison Governor [Victor Camford] (Raymond Westwell), plus Professor Kettering (Simon Lack) and Dr [Roland] Summers (Michael Sheard), to the Condemned Cell occupied by [George Patrick] Barnham (Neil McCarthy) – whose sentence is due to be carried out.

■ "You have been sentenced by a court of law," the Governor (also a Major in the camera scripts) tells Barnham. "The time has come for that sentence to be carried out…" This sequence parodies the order of events on the day of a hanging, when an execution party including the prison governor, prison doctor, two or more warders – plus, of course, the hangman himself (in this instance, Kettering) – would lead their victim from the condemned cell to the place of execution.

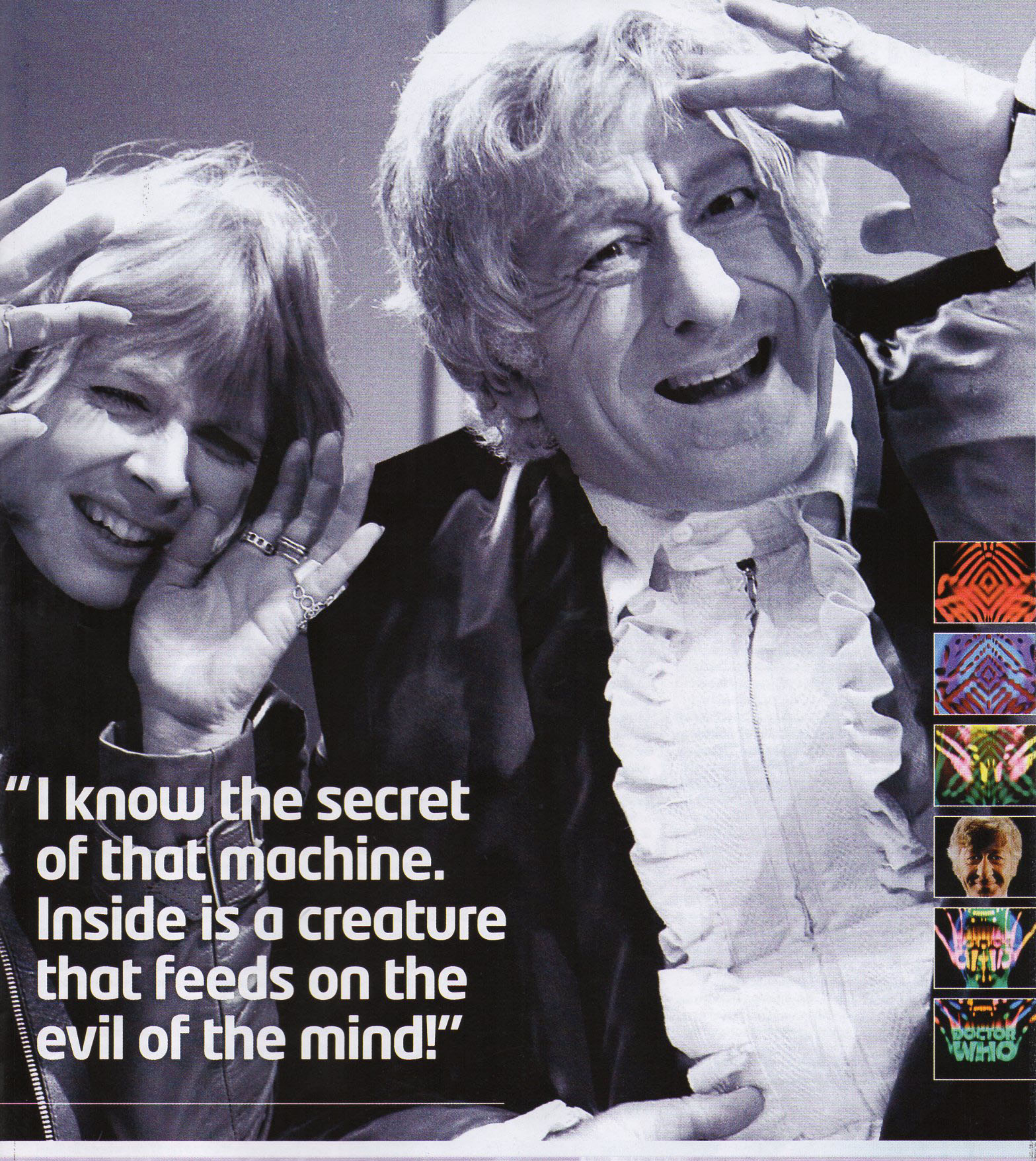
■ Script editor Terrance Dicks wrote the Target Books novelisation *Doctor Who: The Mind of Evil* (1985) – in which he points out that 'rattling tin cups and plates against the bars of their cells' was the 'traditional tribute' afforded a condemned man by his fellow prisoners.

■ Interestingly, nowhere in Houghton's scripts are any of the individual prisoner's offences detailed for fear of having the Doctor and Jo express sympathy towards convicted murderers, perhaps. Dicks, however, has no such qualms: Barnham, for ►

ESSENTIAL INFO

■ First broadcast in 1971, as the second adventure in *Doctor Who*'s eighth season, *The Mind of Evil* began life as a storyline titled [*The*] *Pandora Machine* – an allusion to the classical Greek myth of the 'box' (properly jar) full of 'evils', opened by the curious Pandora. It was commissioned from *Inferno* author Don Houghton on Monday 29 June 1970 – the same day that (presumably unwritten) scripts for *The Cerebroids*, a six-part serial by husband-and-wife journalists and playwrights Charlotte and Dennis Plimmer, were written off… despite their having been commissioned just the week before.

■ With Houghton having changed his villainous Professor into merely an alias for the newly created



> "I know the secret of that machine. Inside is a creature that feeds on the evil of the mind!"

character of the Master – who was due to be introduced in the preceding adventure, eventually known as *Terror of the Autons* (1971) – the green light to go to script came on Thursday 6 August. First drafts of Episodes One to Five were delivered on Houghton's Tuesday 1 September deadline, with the final episode arriving on the Friday, by which time the story had gained its eventual title... a title Houghton never approved of.

■ Seven (later eight) days' location filming got underway just seven-odd weeks later, on Monday 26 October – and, with his film shoot (finally!) completed, *Doctor Who and the Silurians* director Timothy Combe took the serial into studio: Episodes One and Two, plus Process Chamber [sic] and Chinese Delegate's Suite scenes for Three, were recorded at BBC Television Centre on Friday 20 and Saturday 21 November; the balance of Three, plus all of Four, followed on Friday 4 and Saturday 5 December; then Five and Six, together with a remount of Three's 'riot' scenes, concluded recording on Friday 11 and Saturday 12 December.

■ *The Mind of Evil* fell victim to the notorious 1970s purgings of the BBC Film and Videotape Library: the original two-inch tapes for each of its six episodes were wiped for reuse sometime between March 1973 and November 1976. Fortunately, 16mm black-and-white telerecordings were retained by BBC Enterprises.

■ At the time of writing, only a few short colour clips survive in the BBC Archives, all from Episode Six – recorded, at home, by a fan who'd caught its transmission on a Chicago TV station sometime in the 1970s. It's become apparent, however, that the film recordings of Episodes Two to Six were made *minus* the filter intended to eliminate spurious colour information, or 'chroma dots' – meaning that colour from most of the serial, ranked 92nd in **DWM**'s 'Mighty 200' poll of 2009, might yet be retrieved...

instance, had once 'choked the life out of a security guard who had been unwise enough to disturb [him] while he was blowing a safe'; later, he'd 'throttled a fellow prisoner in a dispute over a cigarette, and half-strangled a prison officer'.

In the Process Theatre, Kettering describes to the sceptical Doctor, among other observers, how Swiss Professor Emil Keller invented a Machine to connect with the 'neural circuits' of hardened criminals, and extract "negative or evil impulses" – which are then stored in a 'reservoir box'.

■ Camera scripts described 'Professor Charles Ketting' [sic] as 'consultant neuro-surgeon to the [fictional] Ministry of Prisons and Social Resettlement'.

■ Kettering's back-story is given in Dicks' novelisation: 'the kind of scientist who owes his position more to a polished convincing manner... than to any real scientific ability', he was 'flattered and delighted when Emil Keller' – who'd promised him 'a knighthood, a peerage, perhaps even a Nobel prize' had 'chosen him to oversee the first use of the Keller Machine in England'. Kettering, we're told, had 'acted as Keller's sponsor', using his 'considerable influence' to secure Government support for a trial of the Process at Stangmoor.

■ At draft script stage, the bogus Prof was 'Emil Dalbiac' – 'Dalbiac' being the name that Houghton ended up giving to villainess Thalia's monosyllabic brother (Jonathan Newth) in *Nightmare Gas*, a (now lost) three-part story written for Thames TV's children's adventure series *Ace of Wands* (broadcast 1-15 September 1971).

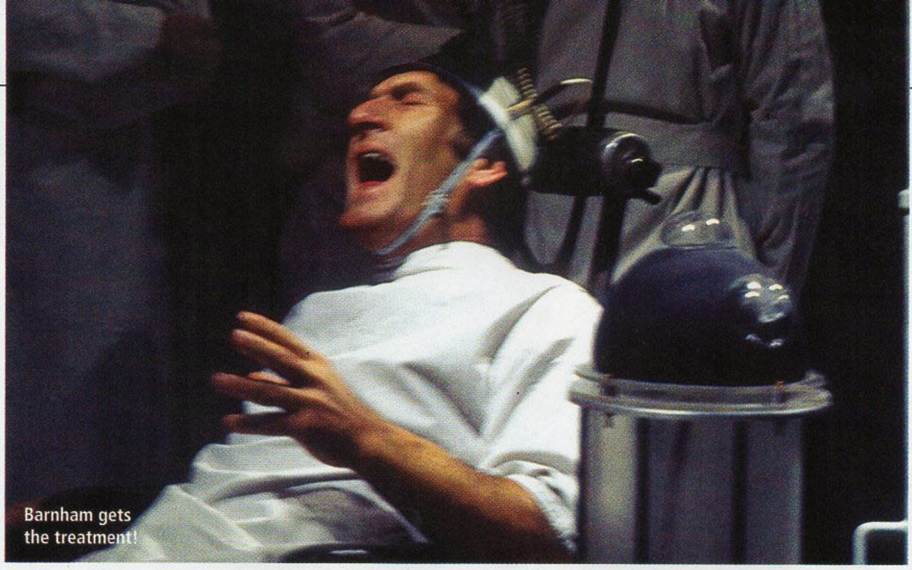
■ "Science has abolished the hangman's noose," declares Kettering. In the real world, *The Mind of Evil* aired little over a year after Parliament had abolished hanging for murder: in December 1969, both Houses voted that a five-year suspension of the death penalty under the Murder (Abolition of Death Penalty) Act (1965) should be made permanent.

Barnham is the 113th criminal to be processed; although tranquillised, he cries out as the process begins.

■ In Houghton's *Pandora Machine* outline of July 1970, Barnham – Prisoner 829 – was the first person to undergo the 'Malusyphus Process' (a name clearly part-derived from the Latin *malus*, meaning bad or evil).

■ The white dome placed onto Barnham's skull is reminiscent of the white hood that would be pulled over a condemned man's head moments before he was hanged.

■ Dr Summers uses his stethoscope to listen to Barnham's chest as soon as the Process comes to an end – just as every prison doctor was required to do in the aftermath of a hanging.



Barnham gets the treatment!

Kettering claims that the Machine over-reacted to Barnham's "excess of negative particles."

■ This sequence is so clearly indebted to one particular source, it's impossible not to nominate it Houghton's main inspiration. In Anthony Burgess' cult novel *A Clockwork Orange* (1962), pathologically violent gang member Alex, imprisoned in Staja [State Jail] 4F, is chosen as the first convict to be treated by means of the experimental 'Ludovico's Technique'. Designed to "'Kill the criminal reflex'", the Technique is a form of aversion therapy; injected with a drug, with his 'gulliver' [head] strapped to 'like a dentist's chair with all lengths of wire running from it', Alex is forced to watch (literally) sickening scenes of ultra-violence over and over. His mind reconditioned, Alex's treatment ends on his "'passing-out day'" – when, before an audience including the Staja Governor, the Chief Chasso [warder] and a number of VIPs, Technique administrator Dr Brodsky subjects Alex to all manner of provocations to prove he is now incapable of violent reaction. The only dissenting voice is that of the prison 'charlie' [chaplain], who frets that, although Alex has ceased to be a wrongdoer, he's also ceased "'to be a creature capable of moral choice'" – a very Doctor-ish sentiment!

■ Interestingly, *The Mind of Evil* was developed and transmitted many months before director Stanley Kubrick's notorious film adaptation of Burgess' novel received its première, on 19 December 1971. (Interesting, too, to note that in the novel, one of Alex's cellmates is a backstreet abortionist known only as 'The Doctor' [sic] – who, speaking in a 'very high-class goloss' [voice], is given to utterances such as, "'Come on, gentlemen, we don't want any trouble...'"!)

■ The production team of the time are known to have taken a strong interest in *Star Trek* – and in **DWM** 436, *The Fact of Fiction* noted the similarities between the 'parallel universe' scenes in Houghton's *Inferno* and those in *Star Trek*'s earlier *Mirror, Mirror*. It would be negligent, therefore, not to also note the similarities between *The Mind of Evil*'s crim-numbing Process and the experimental 'neural neutralizer' therapy misused at a penal colony on the planet Tantalus 5 in the episode *Dagger of the Mind* – first broadcast in the UK on 11 October 1969, in *Doctor Who*'s Saturday teatime slot!

Barnham recuperates in the Medical Wing – but Summers is recalled to the Process Theatre, where Senior Prison Officer Green (Eric Mason) has found one of the observers (Clive Scott) inexplicably dead, bites and scratches on his face. At the Doctor's suggestion, Summers agrees to undertake a post-mortem.

Back at UNIT HQ, Brigadier Lethbridge-Stewart (Nicholas Courtney) is busy handling the security arrangements for the first ever World Peace Conference when he takes a call to inform him that UNIT will also be responsible for the safe transport of a missile – and orders Captain Mike Yates (Richard Franklin) to take charge of its escort.

■ Shots of Yates departing the Conference (on Emperor's Gate, a road in London's Kensington) and arriving at UNIT HQ (24 Cornwall Gardens, close by) were trimmed out of the final edit. These scenes, which between them also featured Michael Ely (as a Chauffeur), Billy Horrigan (as a UNIT Corporal), Peter Roy (as a Policeman) and Francis Williams (as a Delegate), were mounted between 12.00pm and 3.30pm on Tuesday 3 November 1970.

They are interrupted by the sudden arrival of Captain Chin Lee (Pik-Sen Lim) of the Chinese delegation, who reports that important state documents have been stolen from General Cheng Teik's suite.

■ Houghton named the General after his Malayan father-in-law, Penang-based palm oil magnate Lim Cheng Taik (1884-1978) – whose daughter Lim Phaik Seng changed her name after enrolling at the London School of Dramatic Art... to Pik-Sen Lim. Houghton was a scriptwriter on the ATV medical soap *Emergency – Ward 10* (1957-67) when Pik-Sen was cast as Nurse Kwei – and, according to a 1984 interview in Singapore's *Straits Times* newspaper: 'When *Ward 10*'s producers... decided that Nurse Kwei should fall in love, Don got the job because of his knowledge of the East. "Don wrote the love story and did not make the Chinese corny. I guess he always had a soft spot for Chinese girls... I used to wonder if he fell in love with me because I was his little Suzie Wong or because I was an individual."' They married in 1968.

■ In fact, the whole of the Peace Conference sub-plot, largely carried by Chin Lee, was Pik-Sen's idea – suggested after Houghton found his prison story wouldn't sustain six episodes!

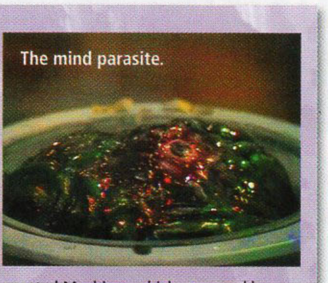
Suspecting the "imperialist Americans," Chin Lee warns: "Any further trouble and our delegation will withdraw from this Conference." Exiting UNIT HQ...

PARASITE PLANET!

We learn next-to-nothing of the mind parasite's origins on screen – and the draft outline helps only a little, with its reference to how the Doctor 'advised that a similar method [to the Process] be abandoned on Larpis Major 2,000 years ago'.

Terrance Dicks' novelisation fills in a few blanks: when the Doctor first sights the Keller Machine, 'something' is nagging at the back of the his mind: 'No, not about the Machine, but about something *like* it...' He can't recall exactly what, however – which Dicks ascribes to the blocks placed on the exiled Doctor's memory by the Time Lords. Later, however, he spontaneously recalls 'the remote planet on the edge of a far distant galaxy where the creatures had first been discovered', from which no expedition had ever returned: 'Incredibly cunning and ferociously powerful, the mind parasites drained the energy of any intelligent beings they encountered...'

More substantially: Jonathan Clements' *Sympathy for the Devil* (2003) – a play in Big Finish Productions' 'what if?' *Doctor Who: Unbound* series – presents a scenario in which an alternative Third Doctor (David Warner) is exiled to Earth decades after the Master ('Sam Kisgart' – anag) defected to China. Using the alias 'Ke Le' (pronounced 'kur-lur' – geddit?), the Master has



The mind parasite.

created Machines which, powered by 'brain parasites', have enabled the Chinese to create whole divisions of law-enforcing thugs out of convicts. The parasites, it transpires, are scattered survivors from a ship that crashed in China 150 years before; since then, select bands of monks have imprisoned them in 'soul jars', calmed by chanting. The Chinese connection, however, makes this back-story fit broadly with *The Mind of Evil* – so why not?

"If I take this stick away, the whole lot'll come down!"

■ ... which, as we've seen, was based (temporarily?) at 24 Cornwall Gardens, London SW7, for scenes filmed on Monday 2 and Wednesday 3 November 1970. (Should any comfortably-off **DWM** readers wish to live at UNIT HQ: number 24's single-bedroomed third floor flat was, at the time of writing, up for sale... asking price £975,000.)

... Chin Lee crosses to the square opposite, takes a document from inside her tunic... then sets light to it, touching a small device behind her ear before departing.

■ Director Timothy Combe's own children are among those in the playground background.

Dr Summers delivers his post-mortem on medical student Arthur Linwood – who died of heart failure, and suffered a morbid fear of rats: "the indications are that he was attacked by a horde of them, and the shock killed him."

■ Linwood shares his "morbid fear" with Winston Smith, victim of Ministry of Love torturer O'Brien in George Orwell's novel *Nineteen Eighty-Four* (1949): in the infamous 'Room 101', the phobic Smith has a cage full of rats fitted to his head in a successful bid to destroy his will. Then again, perhaps Linwood's phobia was of more recent origin: he could easily have been one of the many BBC1 viewers supposedly traumatised by the mutant vermin of Terence Dudley's notorious *Doomwatch* episode *Tomorrow, the Rat* – broadcast 2 March 1970, just a few months before *The Mind of Evil* began development!

■ "Let me tell you, sir," bristles the Doctor in Kettering's direction, "that I am a scientist, and I have been for several thousand –" At which point he breaks off, but a line in Episode Six of the previous season's *Doctor Who and the Silurians* (1970) leads us to presume that he means to say 'years': "You know, I'm beginning to lose confidence for the first time in my life. And that covers several thousand years."

> **'If the Keller Machine only made Kettering *think* he was drowning, then where did the water in his lungs come from?'**

At UNIT HQ, Corporal Bell (Fernanda Marlowe) puts a call from Chin Lee through to the Brigadier: the Chinese delegate is dead. Meanwhile, Kettering checks over the Machine – causing it to emit an electronic pulse. In B Wing, the prisoners grow restless... and the terrified Kettering visualises an expanse of water.

■ According to Dicks, Kettering had suffered from aquaphobia 'ever since he had nearly drowned in a boating accident when he was still a child. Even now he still couldn't swim...'

A few minutes later, he's found dead – his symptoms consistent with death by drowning, claims Summers. "This Machine has the power to affect men's minds," the Doctor tells the Governor – and recommends its destruction.

The Brigadier surveys the dead delegate's suite – and orders Yates to recall the Doctor.

■ Dicks' novelisation confirms what's only implicit on screen – that the Conference is based in 'one of London's most exclusive luxury hotels'.

■ "... no press. D-notice," the Brig tells Yates. Why should the Brig (who answers to Geneva) think he has the power to authorise a Defence Advisory Notice – *ie*, a request to news organisations not to publish details of an event on grounds of national security? (Another D-notice, covering the evacuation of the area around Coal Hill School, is said to have been prepared in 1988's *Remembrance of the Daleks*.

Chin Lee claims to have called UNIT immediately after finding the delegate dead, at 12pm precisely...

■ With Chin Lee leaving an ID tag belonging to the American delegate in the dead Chinese delegate's hand, thereby framing the Yank, the *Pandora Machine* outline painted the Captain more clearly a villain.

The Governor agrees to suspend the use of the Machine, which the Doctor will make safe. It was first installed nearly a year before by Keller himself, plus an assistant – a "rather attractive" Chinese girl...

■ Interestingly, the Governor tells the Doctor that Emil Keller (or rather, the Master) supervised the Machine's installation at Stangmoor "Nearly a year" ago. But can that *really* have been following the events of the preceding adventure, *Terror of the Autons* (1971)? In that adventure, as we'll see, the Doctor acquired the dematerialisation circuit for the Master's TARDIS meaning the Master cannot have collected the mind parasite inside the Machine from anywhere off-Earth at any time after *Terror*; either he gained control of it *before* arriving on Earth to facilitate that second Auton invasion, or it was somehow on Earth all along [see *Parasite Planet!* box out, page 62]. Perhaps, even, it was the abduction of the parasite that alerted the Time Lords to the Master's arrival on Earth in *Terror* – and *Terror* was nothing more than a casual punt at world domination while the Master twiddled his thumbs, waiting for the Peace Conference to begin?

Bell tells the Brigadier that Chin Lee actually called UNIT at 12:24 – so why did she wait for nearly half an hour before reporting the delegate's death, demands the Brigadier.

■ Here, a short Process Theatre scene, recorded but cut for time, had the Doctor sending Jo to check on Summers' progress – and telling her to meet him at the Governor's Office later, as he (nevertheless) reminds her at the top of Episode Two!

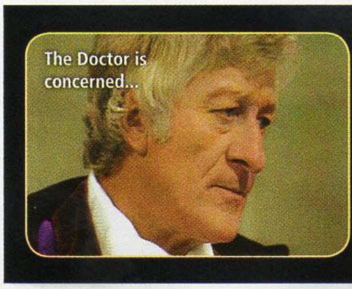
In the Medical Wing, Summers confirms to Jo that Kettering "drowned in the middle of a perfectly dry room."

■ Summers finds that "Kettering's lungs were full of water" – but where did the water come from, since (we'll discover) the Machine only made Kettering *think* he was drowning? (Likewise the 'rat-made' marks on Linwood's face – yes, he might have scratched himself in his delirium, but biting one's own face is a pretty neat trick...!)

Meanwhile, the Machine begins to hum as the Doctor starts to shut it down – and the Doctor imagines himself trapped by flames...

■ ... 'octopoidal tentacles' in the *Pandora Machine* outline – perhaps after the octopus-like tentacles of the Nestene Consciousness seen in the previous year's *Spearhead from Space*, then *Terror of the Autons*? (Or changed to avoid the comparison?)

■ Come to think of it: if the Machine caused rat bites to appear on Linwood's face, and Kettering's lungs to fill with water, why doesn't it cause the Doctor to – well, spontaneously combust? ►



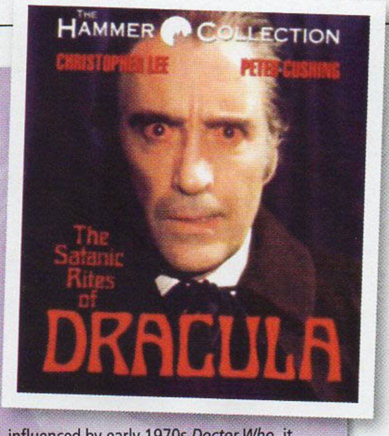
The Doctor is concerned...

... about the Keller Machine.

Inferno revisited!

Chin Lee takes a call.

THE SATANIC RITES OF... WHO?



"It looks like Dracula's castle," exclaims Jo in *The Mind of Evil*'s oddly prescient opening line – prescient because writer Don Houghton would, very soon, find himself writing not one, but two Dracula films for Hammer (not to mention producing a third)!

Houghton fell into Hammer's orbit after his spec script *When the Earth Cracked Open*, rejected by Hammer's rivals Amicus, landed on the desk of then-managing director James Carreras at around the same time Houghton's *Inferno* – in which, er, the Earth cracks open – reached the screen. But whereas Houghton's first Hammer effort, the modern-day *Dracula AD 1972* (1972), will be of little obvious interest to *Doctor Who* fans (its Delia Derbyshire/Brian Hodgson-soundtracked vampire resuscitation scene notwithstanding), direct sequel *The Satanic Rites of Dracula* (1974) is quite another matter – being (pretty much) a UNIT-era *Doctor Who* story with the names found-and-replaced!

Consider: *Satanic Rites* begins with Torrence (the Brigadier), head of secret agency SI7 (UNIT) being alerted to devilish rituals involving prominent VIPs, among them a Government minister (a frequent UNIT-era trope) and a Nobel Prize-winning plague scientist. Professor Van Helsing (the Doctor – played by Peter Cushing, of course), his grand-daughter Jessica (Jo Grant – played by future Doctor Joanna Lumley) and youngish Special Branch officer Murray (Mike Yates) begin to investigate on SI7's behalf. While the Professor tramps the streets of Kensington (UNIT's *Mind of Evil* stamping-ground) in search of the mysterious 'DD Denham', a property speculator connected to the devil-worshipping VIPs, Jessica discovers kidnapped SI7 operative Jane (Corporal Bell) has been turned into a vampire... confirming the Professor's suspicion that 'DD Denham' is a not-so-cunning alias for his immortal nemesis, Count Dracula (occasional occultist the Master – played by Christopher Lee, obv), who's planning to destroy all life on Earth (!) by releasing the bubonic plague. Meanwhile Jessica, dressed in white, is laid out on a Satanic sacrificial altar (just like Jo in *The Dæmons*...)

An unused UNIT idea, repurposed for Hammer? Probably not – but clearly so influenced by early 1970s *Doctor Who*, it might as well be! After producing the ill-fated kung fu/horror mash-up *The Legend of the 7 Golden Vampires* (1974), Houghton remained associated with the company, story-editing and writing for the TV series *Hammer House of Mystery and Suspense* (1984). He died in 1991.

EPISODE TWO

FIRST BROADCAST: 6 FEBRUARY 1971

Bringing Summers' report, Jo arrives – breaking the Machine's grip on the Doctor's mind.

- Some time ago, the Doctor tells Jo, he "witnessed a terrible catastrophe. A whole world just... just disappeared in flames" – a reference back to the events of Houghton's *Inferno*.
- According to the *Pandora Machine* outline, Jo's worst fear was bats.

Yates arrives to forcibly escort the Doctor back to London... and the Doctor leaves Jo with instructions to tell the Governor to lock the Process Theatre door. In London, Sergeant Benton (John Levene) is shadowing Chin Lee – but a pulsing in his head, caused by the Machine, enables her to give him the slip...

- ... back down Cornwall Gardens, as a street sign shows – from the exact same spot where the First Doctor (William Hartnell) ensnared one of *The War Machines* (1966)! (Is it too much to suggest that 24 Cornwall Gardens might be owned by the Ministry of Defence? It'd explain why the First Doctor chose to funnel Machine 9 to this particular location... and why UNIT has now commandeered it!)
- In the Target telling, Benton (in this scene, a late substitution for another character entirely) is 'being James Bond' while he tails Chin Lee: 'somewhere in the back of his mind there lurked hopeful pictures of vodka martinis, shaken but not stirred, Bentley sports cars and international spies'!

The Doctor arrives at the Brigadier's office... but outside UNIT HQ, a telephone engineer is tapping Yates' call to a Mr Carr (Laurence Harrington), confirming details of the missile escort.

- The unseen Laurence Harrington's various phone/radio voices were recorded well before filming, on Monday 12 October 1970.

Inside a workman's tent, the engineer removes a face mask: it's the Master (Roger Delgado), who crosses to a waiting limousine.

- The 'engineer' wears a striped football scarf – but only 'chroma dot' recovery can reveal what team the Master supports! (Ten-to-one he's a Spurs fan...)
- The Master takes his mask off before walking to the limo – meaning he walks right past UNIT HQ undisguised! (One could argue that the sight of a telephone engineer getting into a limousine would be no less conspicuous – but even then, leaving his mask inside the tent seems pretty casual...!)

Having persuaded the Brigadier to back his report to the Home Office calling for a complete ban on the Keller process, the Doctor agrees to visit the new Chinese delegate.

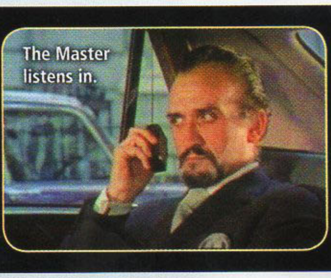
- "Fu Peng? He must be Hokkien," asserts the Doctor... but, according to Oriental historian and *Doctor Who* audio drama writer Jonathan Clements, whose new translation of Sun Tzu's *The Art of War* is published by Constable in June, there's 'no Earthly reason' why a man named Fu Peng "must" be Hokkien – *ie*, of the south-eastern Chinese province of Fujian (pronounced in its native dialect, 'Fujian' comes out as 'Hokkien').

Shown into the new delegate's suite, overlooking St Paul's Cathedral, the Doctor speaks to Fu Peng (Kristopher Kum) in Hokkien – and is offered tea.

- The Doctor's meeting with Fu Peng was originally mounted on film, with the Main Reception of the strikingly modern Commonwealth Institute building on Kensington High Street (opened in 1962; currently being redeveloped as a new home for the Design Museum) featuring as the interior of the Conference building in scenes filmed after dark, between 6.30pm and 8.30pm on Tuesday 3 November 1970 (the surviving documentation isn't clear, but it seems probable that its exterior would have been represented by an unidentified building on Emperor's Gate, as seen in the deleted Episode One shots featuring Yates filmed earlier the same afternoon). Here, veteran actor Charles Saynor appeared as a Commissionaire, along with Jon Pertwee, Nicholas Courtney and Singaporean actor Andy Ho (1913-92) – later cast as Chinese chef 'Ah Syn' in the final two series of borderline racist wartime sitcom *It Ain't Half Hot Mum* (1974-81) – as Fu Peng. Ho's performance, however, was judged 'awful' by director Combe – and all of the location film was scrapped. The scene was reworked for studio, now with another Singaporean, Kristopher Kum (1929-), playing Ho's part.

> **'Don Houghton hadn't intended for a full dragon to appear: his scripts described 'a horrific Chinese devil-mask ... suspended in the air."**

- Why does Fu Peng speak Hokkien – or, for that matter, Chin Lee Cantonese? Jonathan Clements points out: 'There is no logical reason why a Chinese officer posted overseas in the period would not be speaking standard Beijing Mandarin'; in fact, it's downright odd that officers of the 'gloriously homogenous' People's Republic circa 1971 should choose to converse in provincial dialects. Clements, also the author of biography *Mao Zedong* (Haus Publishing, 2006), suspects that this aspect of the serial was dictated by casting considerations: 'It tells you a lot about how few actual People's Republic actors were available, probably because they were all mucking out pigsties and pulling ploughs with their bare hands at the time.' (Indeed, all of the 'Chinese' actors cast came not from the People's Republic, but other parts of the Chinese diaspora.)
- "I remember once having a conversation with Tse-Tung..." the Doctor tells Fu Peng. Although it's true to say that the Doctor doesn't actually claim to have been a *friend* of Chairman Mao (1893-1976) – then seen as a respect-worthy world leader, now often perceived as a dictatorial ideologue responsible for the deaths of millions – and that we learn nothing

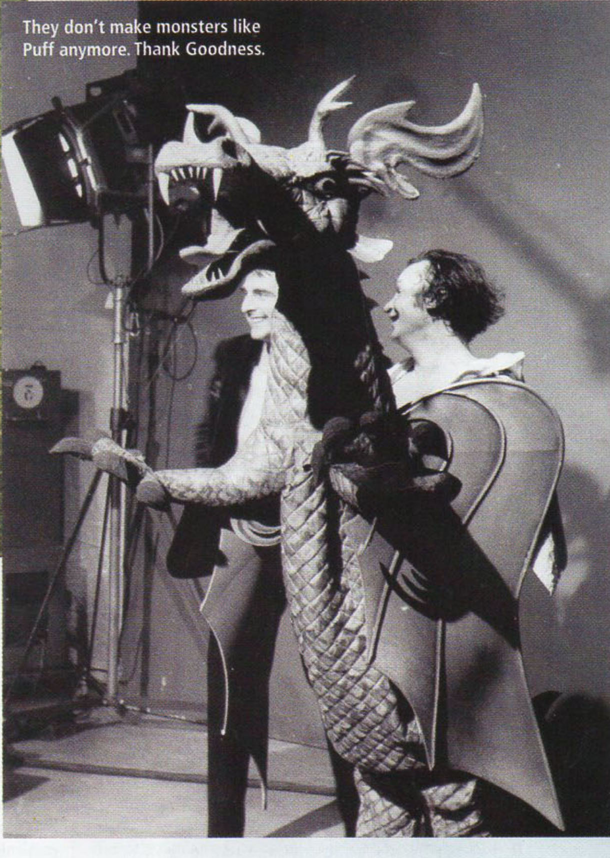

The Master listens in.

The Brig takes on a pink Puff.

Mailer threatens Dr Meadows.

"I'm telling you, it's just CSO!"

"Hai!"


They don't make monsters like Puff anymore. Thank Goodness.

of the context of the conversation during which he was given leave to use Mao's 'personal name', one only has to replace 'Tse-Tung' with (say) 'Uncle Joe' and 'Mao' with 'Stalin' for the horror of this dialogue to become apparent. (*The Fact of Fiction* wonders what latterday Chinese viewers would make of this: in recent years, we're told, the series has aired in Taiwan and on Shanghai's foreigners' TV network under the title *Yishi Qiren* – literally 'Strange World Odd Person'.)

■ According to the *Doctor Who Unbound* audio drama *Sympathy for the Devil* [see *Parasite Planet!* box out, page 62], Mao was only "a librarian" when the Doctor knew him.

■ Escorting the Doctor away for tea, Fu Peng (supposedly) says, "Sin-seh lu te-ar teoch wah a Tiong-Kow lang see toe lu-a-Kok tai" ('You have heard of the great tragedy that has befallen my countryman?'); to which the Doctor (again, supposedly) replies, "See. Mm-yen huah leh" ('Yes. And I am here to do all I can to help'); whereupon Fu Peng sighs, "Chi-a see Chin twa tai chih" ('It's a great tragedy').

In Stangmoor, Green orders convict [Lenny] Vosper (Haydn Jones) to clean the Condemned Cell.

■ Houghton named convict Lenny after his literary agent Margery Vosper (1912-81), whose more famous clients included DH Lawrence and Dorothy L Sayers.

■ Dicks describes Vosper as 'a dangerous thug with a record of violence' but indicates that: 'By careful good behaviour he had managed to become a "Trusty" a long term prisoner allowed certain privileges because he was reckoned to be at least partly reformed.'

While Jo visits the docile Barnham in the Medical Wing, Vosper hides a pistol under the pillows of the Cell's empty bunk... whereupon the Governor leads in convict [Harry] Mailer (William Marlowe), next in line for the Process.

■ The Target telling has it that Mailer 'was a London gang leader... who had run a highly successful protection racket'. Convicted for a murder 'he had been rash enough to commit more or less in public' (which conjures up images of notorious London racketeer Ronald Kray shooting George Cornell in the saloon of the Blind Beggar pub in 1966), Mailer is thought to have been responsible for many more slayings: 'It was rumoured that Mailer's victims were embedded in the foundations of bridges and motorways all over England.'

Making a dinner date with Fu Peng, the Doctor takes his leave of the delegate...

■ As this scene opens, Fu Peng was scripted to tell the Doctor, "Sin-seh, Wah hi-bang chi-mih, lu lai-chi-yalc twa-tok, ki-may" 'I hope you will do me the honour of dining with me tonight', apparently.

■ Several times, including here, Fu Peng addresses the Doctor as "Sin-seh" – which, suggests Jonathan Clements, is either a Hokkien variant of 'Xian Sheng' ('mister'/'sir'), or a transposition into Taiwanese Hokkien of the Japanese 'Sensei' ('professor'/'teacher') – and therefore an approximation of 'Doctor', in the academic rather than the medical sense.

■ "What did he say?" asks the Brigadier; "Dried squid and stewed jellyfish..." replies the Doctor. Hilariously, Dicks then has the Brig thinking he's been dissed: 'The Brigadier blinked, wondering if this was some obscure Chinese insult...'

■ Filmed to be inserted here, but cut for time: a scene in which the Master eavesdrops on Yates' call to the Armoury, requesting arms and ammunition for the escort detail.

Having retrieved the hidden handgun, Mailer holds three Prison Officers at gunpoint.

■ Absurdly, the two Prison Officers here play their game of draughts sat side-by-side – an awkward bit of blocking to ensure neither can see Mailer retrieve the handgun from under his pillow!

Back at UNIT HQ, the Doctor hears of Yates' mission to escort an outlawed Thunderbolt – a nuclear-powered missile with a warhead full of nerve gas – to a naval dockyard, from where it will be dumped at the bottom of the ocean.

■ Here, the Doctor describes "unexplained marks on the face and body" of (we presume) the Chinese delegate – but it's all we ever hear of them! Marks caused by dragon's claws, perhaps – but would the delegate necessarily have seen the same monster that Senator Alcott will at the end of the episode? (It would be more logical for the delegate to have thought he was being attacked by, say, an American eagle...)

Remembering that Keller had a Chinese girl for an assistant, the Doctor tells the Brigadier to put out a general alert for Chin Lee... who is soon given a hypnotic instruction by the Master: "Tonight, you will kill the American delegate..."

■ In Houghton's outline, Episode Two concluded with Chin Lee trying (and failing) to blow up the Conference venue with 'Kredalite explosive' set off by a sonic timer.

Alarm bells sound in B Wing as cons round up Prison Officers. Mailer and Vosper go to the Medical Wing in search of more hostages... where Jo and Summers end up at the end of Mailer's gun.

At UNIT HQ, it's reported that Chin Lee has been seen entering the Chinese delegate's suite... where Chin Lee summons American delegate Senator Alcott (Tommy Duggan), who finds himself assaulted by the sound of the Keller Machine. In Alcott's eyes, Chin Lee transforms into a huge dragon...

■ ... or 'Puff the Magic Dragon', as the production team dubbed the disappointing Visual Effects-created dragon outfit, worn by an unidentified supporting artiste.

■ Houghton hadn't intended for a full dragon to materialise here: his camera scripts described 'a horrific Chinese devil-mask... suspended in the air' – eyes 'blazing fearfully', mouth 'opening as though to devour [Alcott]'. (Which is why the word 'dragon' features nowhere in the dialogue!)

■ Dicks describes the dragon as the embodiment of all the Senator's fears: 'Alcott had been fighting Communism all his life, particularly the Chinese variety... in his heart he still distrusted the Chinese – and feared them, too.'

EPISODE THREE

FIRST BROADCAST: 13 FEBRUARY 1971

The Doctor, the Brigadier and Fu Peng rush in...

■ What exactly does the Doctor say to Chin Lee that's so potent, it causes her to stop dead? The script spells out his line as, 'Chin Lee... Tigon Lissee...' – but the phrase means nothing to our Oriental languages expert!

■ In the draft script, however, the Doctor used a 'Venusian pressure hold' to cause Chin Lee to collapse...

■ ... but in his novelisation, Dicks takes no chances, and has the Doctor do both! '[The Brigadier] heard the Doctor shout something in Chinese, saw him leap forward and flick his hand lightly at Chin Lee's neck...'

With Chin Lee collapsed and the Senator in shock, the Doctor claims they've witnessed a "collective hallucination" – channelled through Chin Lee's mind via the telepathic amplifier behind her ear, but caused by the Keller Machine.

■ Here, Senator Alcott is left muted by "acute shock" – whereas in the draft script, he recovered to be told that his hallucination was brought on by 'an allergic reaction to jellied eels'!

Jo and Summers are led to the Condemned Cell.

■ "The whole wing's surrounded," Vosper tells Mailer. "There's hundreds of them!" – screws, we ►

◄

presume. But *hundreds* of them...?! (Has he been watching too much *Zulu*?)

■ A short Jo/Summers exchange in the Cell, trimmed out of the final edit, is reinstated in the novelisation.

After Fu Peng leaves for his Embassy...

■ Also edited out of the broadcast version but included in the novelisation is a brief Fu Peng/ Doctor exchange regarding Chin Lee: '"The girl has done great harm... She must be punished."'/ '"She wasn't really responsible, you know..."'

... the Doctor speaks to the recovering Chin Lee in Cantonese – asking her about Keller, and her visit to Stangmoor.

■ One of the Doctor's last lines to Fu Peng (scripted as 'Wa ai, Peng-san. Wa ai') comes out as "Wo ai, Sing Seng, wo ai" – a 'baffling' mixture of Mandarin and Hokkien, says Jonathan Clements, meaning literally 'I love, sir, I love.' (The Doctor's Hokkien really *is* "somewhat rusty", it seems!)

■ In the script, Chin Lee's 'coming round' line 'Hei mi-yeaw-le? Na hoi mi-yeh... Ne chow mi yeh' was translated as, 'What has happened? Where am I?' But, according to *The Fact of Fiction*'s ace translator, her dialogue was actually scripted as Hokkien, but delivered in Cantonese – so 'Na hoi mi-yeh...' became "Lei hai bin goh?" ('Who are you?'), for example.

■ The Doctor's dialogue, however, *was* written as 'recognisable, if oddly punctuated Cantonese' *eg*, 'Ngoh hay lay goh. Pang yow Chin Lee' ('I am your friend, Chin Lee') where 'Ngoh hai lei goh pengyau...' would have been better. (On the tape, Pertwee drops the 'relatively expendable' 'goh'.)

With the phones out of order, Mailer can't talk to the Governor to make a deal – so he despatches Summers to request "safe conduct out of here for me and all the mob in B Wing."

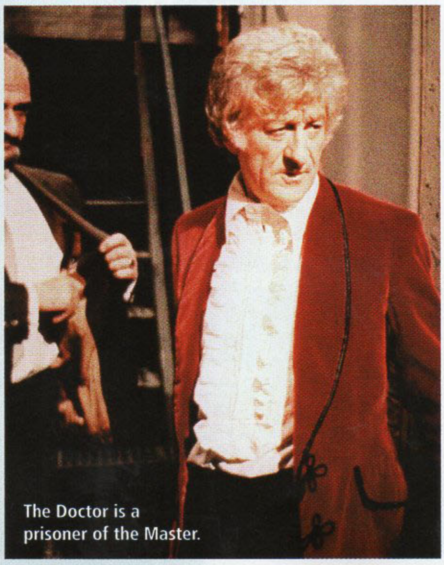
Next morning, while Benton supervises the Thunderbolt's transfer from a launching pad...

■ Here, the Sergeant and Yates are electronically laid over an image of the genuine Bloodhound missile loaned to the production by the 36th Heavy Air Defence Regiment, based at Horseshoe Barracks, Shoeburyness.

... the Doctor brings Chin Lee to the Brigadier.

■ In an early example of a 'retcon', Dicks has the Doctor waking the Brig from 'dreaming of his days as a subaltern, and a young lady called Doris' – after a character first mentioned in *Planet of the Spiders* (1974), but who wouldn't appear until *Battlefield* (1989).

The Master is still monitoring UNIT's phones – and when he realises that UNIT has linked Chin Lee to Keller, orders his Chauffeur (Francis Williams) to take him to Stangmoor. Elsewhere, Chin Lee claims to have met Keller at an Embassy reception – but after visiting the Process Theatre, her memories are vague. Post-hypnotic block, diagnoses the Doctor – the "usual technique" of the Master, *aka* 'Emil Keller'!


The Doctor is a prisoner of the Master.

■ Jonathan Clements suggests that Chin Lee's claim that "Prison reform is high on our list of priorities in Peking!" demonstrates little understanding of the actual situation in the People's Republic circa 1971: 'The prisons weren't the issue, since the majority of the political victims of the Cultural Revolution had been sent to the countryside for "re-education", and forced to work on farms for years.'

At Stangmoor, the Governor tells Summers he will not negotiate with Mailer – but agrees to inform UNIT that Jo is a hostage. With the riot escalating, Jo takes advantage of an intervention by Barnham to knock the gun from Mailer's hand, enabling Green and the other officers to retake control of the prisoners.

Soon after, 'Keller' arrives at Stangmoor...

■ ... having been listening to prog rock behemoths King Crimson *en route*: here, 17 seconds' worth of one of the three sections making up *The Devil's Triangle*, from the album *In the Wake of Poseidon* (1970), can be heard. (Now, if only it was *21st Century Schizoid Man*...!)

... telling the Governor that the Machine "just needs an adjustment" – and asking to see the man next in line for the Process. In the Condemned Cell, the Master shows Mailer a briefcase full of small arms, smoke grenades and gas masks...

■ Mailer actor William Marlowe would later marry Roger Delgado's widow, Kismet – but at the time of production, he was the husband of Catherine Schell, later Countess Scarlioni in *City of Death* (1979).

■ "You and I, Mailer, are going to create a great deal of havoc..." says the Master. Was this an in-joke, given that the men of the stunt team HAVOC performed most of the action in the subsequent 'breakout' scenes?

The Master and Mailer use the grenades to disable the Prison Officers outside – and when the Governor raises the alarm, Mailer shoots him in the back. Chaos ensues; Jo and Summers find themselves hostages once more.

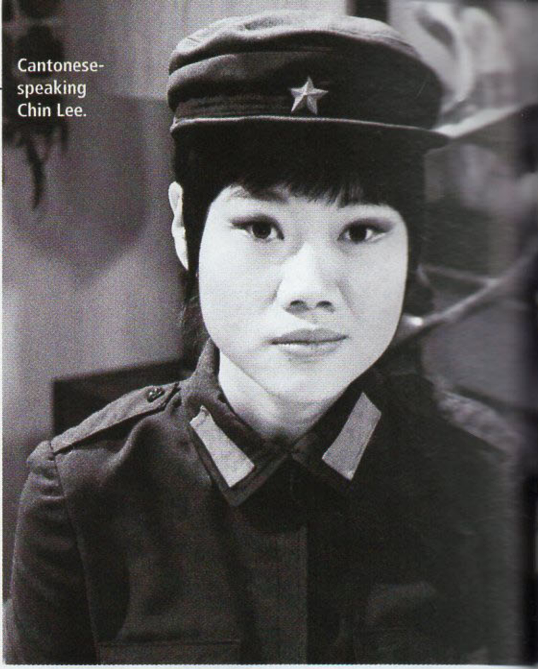
■ Time ran out in the scheduled recording session, leaving the opening part of the Master's 'havoc' unrecorded – meaning Governor Raymond Westwell, plus senior Prison Officers Eric Mason and Roy Purcell, had to return on the first day of the final session (at added expense, we presume). It's not clear exactly which scenes were rescheduled – but it'd be ironic if all Westwell had to do was show his back to the camera...!

Soon after, the Doctor drives into the prison...

■ ... which must be some considerable distance away, given all that's occurred at the prison since he heard Jo was a hostage! (In fairness, Houghton had clocked this passing-of-time issue – which is why, at draft script stage, the Doctor was held up by having Bessie break down *en route* to Stangmoor.)

Mailer takes the Doctor captive and leads him to the Master, now installed in the Governor's Office. The Machine, created by the Master, has developed a mind of its own – so the Master needs the Doctor's assistance while he goes to steal the Thunderbolt.

■ Meanwhile, Yates is on the phone to the Brigadier, telling him that the missile convoy will be 'driving through the night', in one of several scenes filmed on Wednesday 30 October – firstly illustrating the convoy's (and Bessie's) departure from a 'research centre' at RAF Swingate, a radar station near Dover noted for its three towering Battle of Britain-era transmitters, then proceeding through the countryside, on the nearby Pineham Road (for a planned insert into Episode Four). In the event, everything else of the day's work – which, as seen in the background here, required the missile and transporter, plus several motorcycle outriders – was squandered when the scenes were cut for time.


Cantonese-speaking Chin Lee.

The Master plans to launch the missile and wipe out the peace conference – setting the world at war. Overturning a jug of water, the Doctor contrives to escape...

■ This take was (intentionally) retained, despite Delgado's (unintentional) slip on the sodden studio floor – Elf 'n' Safety having not yet been invented, probably.

... only to come under fire in the prison courtyard. He hears Jo call... but ends up in the Process Theatre, where the Master has Mailer handcuff him to a chair. Wanting to see how long the Doctor can hold out against the Machine, the Master recovers Chin Lee's telepathic amplifier, places it behind the Doctor's ear, then exits. Alone, the Doctor is assaulted by visions of various enemies – including a Dalek (voice artiste unknown): "Destroy! Exterminate! Annihilate! Destroy!"

■ Houghton indicated that one of his own Primords (from *Inferno*) should rank among the Doctor's enemies here, who ultimately numbered: a Dalek (from *The Dalek Invasion of Earth*, 1964); 'Koquillion' (from *The Rescue*, 1965); Ice Lord Slaar (from *The Seeds of Death*, 1969); a Zarbi (from *The Web Planet*, 1965); a War Machine; a Silurian (from *Doctor Who and the Silurians*, 1970); an Ice Warrior (*The Seeds of Death*, again); and a Cyberman (from *The Invasion*, 1968). The Doctor's recent visits to Cornwall Gardens may account for why the image of a War Machine should come to mind now (!) ... but (as director Combe ought to have known) he was sympathetically inclined towards the Silurians, so it's baffling to see one of their kind included in his nightmare; and has he forgotten that 'Koquillion' was merely a monster outfit worn by Earthman Bennett?

EPISODE FOUR

FIRST BROADCAST: 20 FEBRUARY 1971

With the Machine's hum affecting even him, the Master returns to the Process Theatre and deactivates it.

■ In Houghton's outline, the Doctor used 'Andromedic Yoga' to help him resist the images conjured up by the Malusyphus Box.

One of the Doctor's hearts has stopped; when the Master revives him, the Doctor claims that "a creature that feeds on the evil of the mind" lives inside the Machine. The weakened Doctor is locked in the Condemned

A dispute over the price of a perm at the Stangmoor barbers gets out of hand.

Cell with Jo, who pleads with Vosper to fetch a doctor for him...

■ ... specifying Summers in a brief snippet of dialogue recorded but cut from the end of this scene.

In the Process Theatre, the Master suffers a vision of the Doctor laughing at him when he tries to switch it off. He reseals the Theatre: "Let's see how long starvation takes to bring you to heel..." Next, he promises Mailer "a free pardon" and "unlimited money" if he'll help hijack the Thunderbolt – whose escort will, tomorrow morning, pass within a few miles of the prison...

■ ... which is either one hell of a coincidence, or an indication that the Master has been running an incredibly elaborate Plan B involving the missile from the outset! The *Pandora Machine* outline had the Brigadier being captured during the course of the prison riot; hypnotised by the Master, he was compelled to divert the missile convoy from its scheduled route – thereby delivering the missile into the Master's hands. But if Houghton hadn't always intended the missile's proximity to Stangmoor to be coincidental, it's quite baffling that this plot beat wasn't incorporated into the finished piece, since it'd have cleared up no end of problems with the story logic at a stroke: the Master could simply have picked up on UNIT chatter regarding the missile during the course of executing his plot to foment World War III by using Chin Lee as a psychic assassin powered by the Machine, fuelled by the inmates of Stangmoor... and so, following the failure of that scheme, he could (not unreasonably) have elected to improvise a back-up plan involving the missile, conspiring to re-route it to pass close to the prison he now controls. (There – isn't that just *miles* better?!)

■ Dicks has it that the Thunderbolt is on its way to a 'rendezvous point in Portsmouth' – where the Royal Navy are to take charge of it.

■ Here, the Master claims that "gas warfare's been outlawed for many years" after the Geneva Protocol of 1925, we presume, whose signatories were forbidden from using 'asphyxiating gas, or any other kind of gas, liquids, substances or similar materials' as weapons of war.

Morning: as the Doctor wakes, restored to his usual self, Mailer leads a number of armed convicts into the back of a Black Maria. The Doctor and Jo contrive to KO Charlie (David Calderisi) when he brings them breakfast, then Vosper.

■ In the draft script, the Doctor's escape was enabled by using 'a handkerchief owned by Madame Pompador' [sic] – this 25 years before *The Girl in the Fireplace* (2006) – plus the Master's 'sonic transmitter'.

Holed up in the Governor's Office, the Doctor tells Jo of the Master's plot to steal the Thunderbolt. Meanwhile, Mailer's men ambush the missile convoy on a country road.

■ The hugely impressive hijack sequence, choreographed by HAVOC, was filmed on Wednesday 28 October on a stretch of Archers Court Road, off the A2 at Whitfield, Kent. Here, Benton falls out of a jeep – but John Levene grazed his leg in the process: 'That look of agony is pretty genuine...'

Yates tries to call the Brigadier – but his radio is damaged after he's shot at...

■ ... after he falls on it, it seems – but would a bent aerial *really* render his radio US?

As Mailer's men drive the missile away, Yates retrieves a motorbike... and follows. Guessing the location of the ambush, the Brigadier orders Bell to order a chopper to take him there – and requests a mobile HQ and a full forensic team, too. Meanwhile, Yates sees the missile taken inside a hangar...

■ ... actually a hangar at RAF Manston, off the B2190 Spitfire Way in Kent – in civilian hands on Thursday 29 October 1970, when an RAF contingent comprising two Sergeants, one Lance Bombardier, four plain Bombardiers and a Gunner handled the borrowed Bloodhound missile – albeit wearing regular uniforms, hence the Master's reference to "Hired mercenaries in fake uniforms" inserted after filming into Episode Five. (Presumably, the Ministry of Defence sign seen here is also fake!)

■ At outline stage, the missile was transported back to Stangmoor – where Yates, who'd smuggled himself inside along with the hijacked missile, found himself menaced by a 'Gorgon-type monster' summoned up by the Box. Did the fact that the Gorgon Medusa had featured not long before, in *The Mind Robber* (1968), cause this idea to be abandoned?

... but is spotted, shot at and captured.

■ Yates' fall from the motorcycle, which then crashes into crates, was another 'happy' accident, intentionally retained.

At the ambush site, the Brigadier interrogates the recovering Benton, who tells him a Black Maria was involved – and Stangmoor is the nearest place you'd find such a vehicle, realises the Brigadier.

■ In another small section lost to the edit suite, the Brig ordered Benton to wait for Major Cosgrove and Mobile HQ while he went to look over Stangmoor.

In the Governor's Office, the Doctor describes the alien creature inside the Machine as "a sort of mind parasite." They watch the Master's car leave the prison, giving the Doctor a chance to deal with the Machine... which, just then, dematerialises from the Process Theatre and rematerialises beside Charlie, killing him.

■ There's evidence that Houghton wanted the Machine to 'swing round' to face its victims, rather than simply sit *in situ* on the floor.

The Doctor and Jo find the Machine gone from the Process Theatre, where they're confronted by Mailer and Vosper... but the Machine appears behind them, killing Vosper. Mailer flees – leaving the Doctor and Jo at the mercy of the Machine.

■ In the *Pandora Machine* outline, Episode Four concluded with the Doctor and Jo surrounded by murderous cons...

EPISODE FIVE

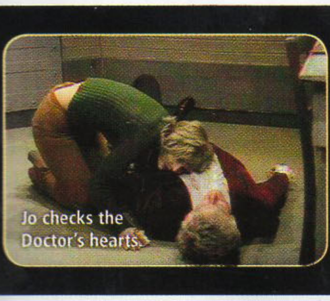
FIRST BROADCAST: 27 FEBRUARY 1971

The Machine disappears – having detected a higher concentration of evil in Mailer, speculates the Doctor. Picking up the confused Barnham, they head off.

■ The murderous cons of the outlined Episode Four cliffhanger scattered when the Box made them imagine 'visions of the gallows'!

■ Is the Doctor wrong in his assumption that the Machine's gone after Mailer? More likely it's been repelled by Barnham's approach (he was near enough to have "heard this noise") – for reasons that will soon become obvious!

From his chopper, designated Windmill 347, the Brigadier surveys Stangmoor, telling Major Cosworth (Patrick Godfrey) at Mobile HQ that all seems normal. ►



Jo checks the Doctor's hearts.

The Master's greatest fear!

Corporal Bell. Ding dong!

It's all in the mind!

WHERE ELSE HAVE I SEEN...?

PIK-SEN LIM (1944-)

Chin Lee

TV appearances include *Emergency – Ward 10* (1964-7) as Nurse Kwei Kim-Yen; *The New Avengers: The Midas Touch* (1976) as Sing; *Mind Your Language* (1977-9) as Chung Su-Lee; *Little Britain* (2004) as Simone; *The Ruby in the Smoke* (2006) as Madame Sheng; *Psychoville* (2010) as Old Japanese Lady. **Film appearances include** *Johnny English Reborn* (2011) as Killer Cleaner.

WILLIAM MARLOWE (1932-2003)

Mailer

Other *Doctor Who* appearances *Revenge of the Cybermen* (1975) as Lester. **TV appearances include** *Out of This World: Cold Equations* (1962) as Bill May; *The Avengers: Who Was That Man I Saw You With?* (1969) as Jimmy Fairfax; *Journey to the Unknown: The Killing Bottle* (1969) as Randolph Verdew; *The Gentle Touch* (1980-1984) as Det Ch Insp Russell.

NEIL MCCARTHY (1932-1985)

Barnham

Other *Doctor Who* appearances *The Power of Kroll* (1978-9) as [Director] Thawn. **TV appearances include** *The Avengers: Brought to Book* (1961) as Bart/*Dead Man's Treasure* (1967) as Carl/*The Interrogators* (1969) as Sgt Rasker; *Danger Man: The Conspirators* (1961) as Skipper; *Catweazle* (1969-1970) as Sam Woodyard; *Randall and Hopkirk (Deceased): The Man from Nowhere* (1969) as Griggs; *Department S: A Ticket to Nowhere* (1970) as Quince; Jason King: *An Author in Search of Two Characters* (1972) as Tredgett; *Freewheelers* (1973) as Crouch; *The Ghosts of Motley Hall: The Pogmore Experiment* (1976) as Prof Pogmore; **Film appearances include** *Zulu* (1964) as Pvt Thomas; *Steptoe and Son Ride Again* (1973) as Lennie; *Clash of the Titans* (1981) as Calibos; *The Monster Club* (1981) as Watson; *Time Bandits* (1981) as 2nd Robber.

◄ ■ The Mobile HQ scenes were originally intended to be shot on film, but were rescheduled for studio.
■ Dicks amends Cosworth to 'Cosgrove'.

Jo catches sight of the Brig's chopper – but she, the Doctor and Barnham are recaptured by cons. From the Governor's Office, Mailer calls the Master at the hangar, where's he's prepping the Thunderbolt...
■ ... using the exact same control panel he'd installed in the Process Theatre, to work the Machine! (This stock prop had featured in *Terror of the Autons*, too.)

With the Machine now able to move, Mailer threatens to evacuate his 'mob' unless the Master returns. The Master agrees – and tells the tied-up Yates that he's a hostage.
■ As per the outline, the first draft script had the missile being taken back to Stangmoor, along with Yates... whose damaged radio was later repaired by the Doctor (using carbon paper, apparently), enabling Yates to tip off the Brig regarding the missile's location.

Prisoner Fuller (Johnny Barrs) brings the Doctor, Jo and Barnham to Mailer – but the Doctor can't better the Master's promises. At Mobile HQ, Cosworth wonders if there might be a secret underground passage giving access to Stangmoor – and there is, discovers the Brigadier...
■ The business about the passage leading to the dungeons under Stangmoor is intriguing – since Dover Castle, famously, sits on top of an entire complex of tunnels, initially a Napoleonic Wars-era barracks, then converted for use as a military operations centre during World War Two. We never actually see UNIT in the Stangmoor dungeons... but could it be that Dover was chosen as a location with an eye on the possibility?
■ "It's rather like making a film, isn't it, sir," says Cosworth to the Brig. Is this Houghton's way of apologising for pulling out such a corny old device?

Returning to Stangmoor, the Master calls on the Doctor and Jo, who are playing draughts in the Condemned Cell...
■ Beaten by Jo, the Doctor claims to be "more used to playing three-dimensional chess." Three-dimensional variants of chess are known to have existed as early as the late nineteenth century, with one of the oldest being *Raumschach*, which is German for 'Space Chess', invented by Dr Ferdinand Maack in 1907. In this instance though, it is possible that the production team of the period were inspired by the game's appearance in *Star Trek*. In the episode *Charlie X*, first broadcast in the UK on 13 September 1969, Mr Spock (Leonard Nimoy) introduces troubled teenager Charles Evans (Robert Walker) to Tri-Dimensional Chess, whose principles are "basically mathematic..."

If the Doctor doesn't help the Master control the Machine, Mailer will kill Jo... and so the Doctor agrees to test out an idea to inhibit the Machine's movement.

At Mobile HQ, the Brigadier outlines his plan to retake Stangmoor – with Benton leading the underground party. Yates, meanwhile, contrives to escape his ties...

The Doctor describes to the Master his plan to throw a powered coil over the Machine, setting up a current running at a similar frequency to the "beta rhythms of the human brain" to confuse the creature and take away its power of movement.
■ Oddly enough, it turns out that one might indeed restrict physical movement by means of 'transcranial alternating current stimulation' – *ie*, by applying 'an external source of beta oscillations to the motor cortex'! Google, if you will, the paper *Boosting Cortical Activity at Beta-Band Frequencies Slows Movement in Humans* (2009), authored by scientists from UCL's Institute of Neurology...

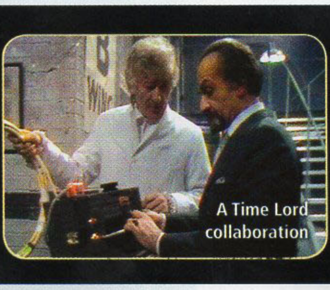
Struggling past illusory monsters, the Doctor is successful, at least temporarily – and is banged up once more with Jo.

The Thunderbolt missile.

> **'Barry Letts was aghast to see that director Combe had neglected to shoot many close-ups and cutaways...'**

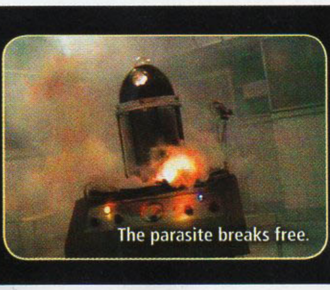
■ The Doctor's story about sharing a cell in the Tower of London "with a very strange chap called Raleigh" who'd "got into some trouble with Queen Elizabeth" makes for an intriguing counterpoint with the revelation in *The Shakespeare Code* (2007) that the same Queen considers the Doctor her "mortal enemy" – let alone the suggestion in *The End of Time* (2009-10) that he might even have married her... with all that that entails!
■ This isn't the only time that the Doctor has ended up in the 'Bloody Tower', of course: according to *The Sensorites* (1964), the First Doctor once threw a parson's nose back at Henry VIII in order to be sent there, and so retrieve his locked-up Ship; a visit by the Second Doctor is documented in the 'past adventures' novel *The Roundheads* (BBC Books, 1997); the Third Doctor drops in again in the comic strip *Secret of the Tower* (*Countdown Holiday Special*, 1973); the Fourth Doctor alludes to being tortured there in the audio adventure *Trail of the White Worm* (Big Finish Productions, 2012); the Fifth Doctor gets banged up in the same location in Big Finish audios *Circular Time: Summer* (2007) and *The Kingmaker* (2006); likewise the Sixth in audios *The Marian Conspiracy* (2000) and *Jubilee* (2003); and the Eighth Doctor joins the club in the novel *Sometime Never...* (BBC Books, 2004). It isn't until *The Beast Below* (2010) that we finally *see* the Doctor arrive in the (now spacefaring) Tower... but *The Impossible Astronaut* (2011) records yet another historical visit – and yet another unlikely escape!

Disguised in overalls, the Brigadier drives a van up to the main gate. While he tells the Main Gates Prisoner (Matthew Walters) that he's brought "a week's supply of food... and booze for the Governor," three UNIT soldiers sneak out of the back – disarming the Gate guards when the van is admitted.

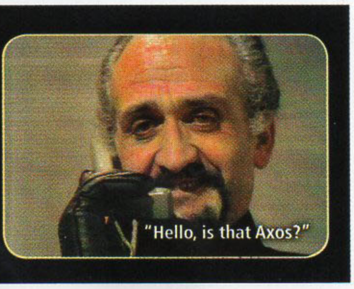


A Time Lord collaboration

Caught at gun point!



The parasite breaks free.



"Hello, is that Axos?"

The Master's cronies fight back!

"Hands up who stole the Brig's tache."

■ "I've got a big provisions lorry," reports the Main Gates Prisoner over the R/T... but it's only a van!

With UNIT troops breaching the Prison from above, between and below, a firefight ensues.

■ Eight Royal Marines scaled the Castle walls in these scenes, largely filmed on Tuesday 27 October – with Combe covering the action mostly in wide shots (some from the top of the Castle Keep). Viewing the rushes back in London, producer Barry Letts was aghast to see that, as with the Marylebone Station sequence in *Doctor Who and the Silurians*, director Combe had neglected to shoot many close-ups and cutaways – and, using a scratched negative as a pretext, a reshoot at Dover Castle was hurriedly arranged for the following Saturday (31 October), using members of the production team (including Combe himself) as walk-ons.

UNIT prevails, and the Brigadier goes in search of the Doctor and Jo... who Mailer leads out into B Wing at gunpoint. Jo tries to help the Doctor escape – but ends up in the grip of Mailer, who levels his gun at the Doctor: "I only need one of you." A pistol fires...

EPISODE SIX

FIRST BROADCAST: 6 MARCH 1971

... the Brigadier's pistol, it turns out – killing Mailer. Benton arrives to say that the Master seems to have got away, and the missile is nowhere to be found.

■ The draft script had the Master transporting the missile to Stangmoor Quarry at this point – which, Houghton realised, would have to be realised in studio, his filming allocation having been exceeded. 'I only chose the quarry setting because, logically, it would help to isolate the explosion [of the missile],' he wrote to Terrance Dicks on 28 August 1970. 'Maybe a compromise with a deserted barn, or an old railway shed, or a building of some sort, might be the answer...' The answer, as we've seen, was the old aircraft hangar, introduced into Episode Four.

Yates calls from Mobile HQ, giving the missile's location as a deserted airfield at Stanham... where the Master is now adjusting its controls. The coil around the Machine burns out – and it disappears to B Wing, where it kills Prison Officers Bill and Dave...

■ ... named after actors Bill Matthews and Dave Carter, we presume!

The Machine materialises beside the Doctor and Jo just as Barnham blunders into the Process Theatre – whereupon the Machine goes quiet, neutralised in the presence of Barnham, who has no evil impulses. Back at Mobile HQ, the Brigadier learns that the Thunderbolt has an abort mechanism, and can be blown up at any time...

Having opened the Machine's 'reservoir', the Doctor has exposed the "incredibly resilient" mind parasite – which might only be destroyed by "an atomic explosion or an enormous charge of electricity."

■ In the Target telling, the parasite is described as 'a lump of blue, spongy substance, not unlike a brain itself in appearance, with a sort of central nucleus that might just have been an eye'.

■ "What's your other name?" Jo asks Barnham – but we never find out! ('PT', perhaps?)

The Doctor is asking Acting Governor Benton to make arrangements with the National Complex for a "maximum power boost" when the Master telephones, confirming that he wants to start a world war – and then take over the planet.

■ Note that the Doctor is (presumably) intending to electrocute the parasite by drawing upon the reserves of the "National Complex"; this can only be the Nuton National Power Complex, which will itself come under alien attack in the next transmitted adventure, *The Claws of Axos* (1971)!

FURTHER INFO

VIDEO

COMPANY BBC Video

YEAR 1998

CAT NO BBCV 6361

AVAILABILITY Deleted

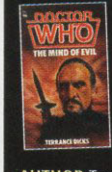
SOUNDTRACK

COMPANY BBC Audio

YEAR 2009

NARRATOR Richard Franklin

AVAILABILITY Out now



NOVEL

COMPANY WH Allen & Co PLC/ Target Books

YEAR 1985

BOOK NO 96

AUTHOR Terrance Dicks

AVAILABILITY Out of print

The two Time Lords strike a deal: the Doctor will return the dematerialisation circuit from the Master's TARDIS if the Master hands back the missile and leaves Earth – but the Doctor must come to the hangar alone. The Doctor tells Jo that, with Barnham's help, they can destroy the Machine and the Master at the same time... and soon, Barnham carries the Machine out.

■ The closing stages of the *Pandora Machine* outline differed hugely from the transmitted version. Originally, the Doctor defeated the Gorgon-type monster that had bothered Yates by contriving to let it see its own reflection in the wing mirror of the missile transporter; then, with the missile set to launch in 29 minutes' time, crashed the transporter out of the prison and into open countryside, where the missile eventually destroyed the Malusyphus Box.

■ A film sequence of the Doctor, Jo and Barnham leaving the Prison was judged superfluous... and cut.

By the time the Doctor arrives at Mobile HQ, the Brigadier has already tried to explode the Thunderbolt – but the Master had disconnected the abort mechanism. The Doctor drives to the hangar in a Black Maria, and hands over the dematerialisation circuit... but Jo and Barnham surreptitiously exit from the back, leaving the Machine on the ground – which activates as Barnham sprints away, causing the Master to collapse. The Doctor reconnects the missile abort as a UNIT chopper comes in to land...

■ 'Windmill 342' was also Windmill 347 – both of them being helicopter G-AWLC!

... but as Barnham makes for it, he causes the Machine to shut off.

■ Barnham's reasons for stopping to dally with the Master aren't clear... but Dicks has him as the unwitting architect of his own demise: 'Barnham couldn't bear to see anyone in pain. not even the Master. He stopped to help... It was a fatal mistake.' Oh, the pathos!

The Master gets into the van, running Barnham over as he flees the scene. As the chopper takes the Doctor and Jo away, the Brigadier gives the order to abort – and the missile explodes, taking the Machine with it.

■ Houghton's first draft left the Doctor trapped in the immediate vicinity of an exploding missile. Rather than contrive some means by which he might escape, the writer chose to have the Doctor caught up in the blast – and waking up in hospital, to be greeted by the Brigadier (who'd brought him, bizarrely, a coin-snatching 'magic hand' novelty box as a present).

■ Having clocked that the explosion would have to take place in an isolated area, Houghton, Dicks and Combe were left with the problem of removing Jo and the Doctor from the scene... hence the sudden appearance of 'Windmill 342', which blew the serial's budget *before* both the Dover Castle and 'B Wing breakout' scenes were reshot. 'I'd used a helicopter to great effect in *The Silurians*, and I suppose I had a taste for using them...' Combe later told **DWM**.

Later, the Master calls the Doctor in the Governor's Office from his now-fully functioning TARDIS – and vows to one day "destroy this miserable planet and you along with it..."

■ This closing coda was only settled on at a late stage in the writing process: in the outline, the ragged Master hitched a lift away from the scene in a farmer's truck; and in the first draft script, he joined 'a group of hikers on the moors' (the Stangmoor of the title, we presume).

■ Ultimately, the Master escaped Earth in order to reappear imprisoned in a spaceship in the next transmitted adventure... held tight by *The Claws of Axos*. DWM

'It's here that Sylvester McCoy really proves he has the stature to portray the heroic side of the Doctor. *Greatest Show* is totally Sylvester's party...'

GRAHAM KIBBLE-WHITE reviews *The Greatest Show in the Galaxy*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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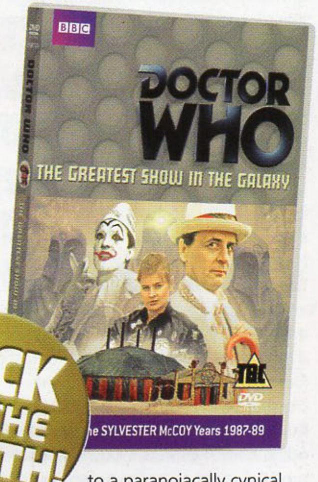
The Greatest Show in the Galaxy

DVD BBC DVD
STARRING Sylvester McCoy (the Seventh Doctor) and Sophie Aldred (Ace)
WRITTEN BY Stephen Wyatt
DIRECTED BY Alan Wareing
FIRST BROADCAST 14 December 1988 – 4 January 1989
RRP £20.42


BBC
DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY
The SYLVESTER McCOY Years 1987-89

PICK OF THE MONTH!

When *The Greatest Show in the Galaxy* aired in December 1988, your reviewer was 15 years old and a secret *Doctor Who* watcher. Among my peers the programme's stock was rock bottom. That made me self-conscious as a viewer, every episode scanned for embarrassing bits, about which I'd compose a riposte in case I should be challenged at school the next day.

The Greatest Show in the Galaxy begins with just such a thing. As soon as the opening titles clear, guest star Ricco Ross, in the guise of the Ringmaster, attempts a spot of… rap? Oh dear.

Earlier that year, as if contributing to a BBC-wide symposium on urban music in family drama, the 11th series of *Grange Hill* also dabbled in the form to equally toe-curling effect. "It really is time for some hip hop," says Mrs McClusky at the end of term party. It really isn't. Not in a mainstream BBC production. But here comes 'Ronnie' Birtles and Fiona Wilson in the guise of Fresh and Fly. Worse still, as if to draw a direct line between the scholastic serial and *The Greatest Show in the Galaxy*, the duo deliver their rhythmical rejoinder to the General Collapse of Secondary Education while wearing bomber jackets festooned in badges. Or, in short, dressed as Ace. See for yourself on YouTube (search: 'Grange Hill Fresh and Fly'), where you can also spot Mr Bronson in Captain Cook's garb, pith helmet and all.

All of the above: resolutely un-wicked.

Those thoughts tumbled into my brain as *Doctor Who* – the show I'd publicly aligned myself with for years – squeezed gamely on my embarrassment glands. In truth, *Greatest Show* wasn't the worst offender in recent history, but it did have a rubbish giant robot (thankfully half-buried), Adrian Mole being a total tool, Sylvester McCoy rolling his 'R's maniacally, Jessica Martin from *Copycats* and… *even more rapping*. Thank goodness for baddy the Chief Clown. Even to a paranoiacally cynical 'super-fan' that guy was a class act.

What I discover in watching *The Greatest Show in the Galaxy* nearly a quarter of a century on is those sensations still prickle – but only very lightly. Thankfully, I no longer feel the story's got anything to prove… and nor do I, in my liking of *Doctor Who*. Thus, in the vein of Peace Pipe and Juniper Berry during the Psychic Circus' heyday, I can let it all hang out. In fact, I might even be picking up some good vibes.

This is the tale of a travelling intergalactic circus that's now ceased its wandering to pander to a sinister trio of sponsors, whose appetite for fresh acts proves deadly for those who fail to amuse. It has immediate resonance today – the comparison with TV talent shows is all too obvious, so let's not make it. Instead, we can consider the pace of the storytelling, which, particularly in Part One, is as speedy as modern *Doctor Who*. There's no time for breathers, as new characters are introduced seemingly in every scene. Here they come: the Ringmaster, Flower Child, Bellboy, the Chief Clown, the Bus Conductor, Nord the Vandal, the Stallslady, Captain Cook, Mags, Whizz Kid, ►

Illustration: Ben Willsher

◄ Morganna – all trouping along in quick succession.

It's a delightful cavalcade, but a bit bewildering. As the info-text accompanying the DVD release makes clear, this jumble is mainly due to the vast number of cuts performed in the edit suite afterwards. While that lends the story an unusual vigour, it also kills any sense of geography. It's as if all bridging moments were considered surplus, and so we jump from the Doctor and Ace dawdling at Captain Cook and Mags' lakeside encampment, to the whole party in a completely different location, now investigating an abandoned hippy bus. Does this matter? Normally, yes. But *The Greatest Show in the Galaxy* is as offbeat as they come. While such an approach can never really be condoned – it hobbles the following season's *The Curse of Fenric* – here, it kind of buys into the ethos.

In addition, the choppiness is offset by the story's uncommon effectiveness in world-building. With a ringed planet hanging potently over Segonax's lovely low horizon, such a strong visual helps everything cohere. This is coupled with a weird, but very sound, internal logic – a mix of the mundane and the fantastic. Playing in front of the alien sky, the clowns use ordinary-looking kites to hunt down runaways, Whizz Kid arrives riding a BMX and the Gods of Ragnarok take the guise of a crisp-munching 1950s family. And then there's a giant eye residing at the bottom of a well...

These juxtapositions have the flavour of a modest, very shot-on-VT brand of surrealism that's indicative of the more experimental edges of children's TV drama in the late 1980s. Not that I'm saying *Doctor Who* is a children's drama – let's not get into that. But think of serials like haunted house tale *The Children of Green Knowe* (1986), witch-burning thriller *Shadow of the Stone* (1987) and Welsh mystical fantasy *The Snow Spider* (1988). Plus, there's the hyper-real *Billy's Christmas Angels*, in which – since you asked – celestial beings come to Earth in the form of The Mint Juleps performing *a cappella* versions of chart hits. As if to hammer home our thesis, this one even aired between Part Two and Three of *The Greatest Show in the Galaxy*, and, guest-starred Daniel 'Nord the Vandal' Peacock.

Something was in the air. And behind the drapes at the Psychic Circus, you can imagine its main architects, writer Stephen Wyatt and script editor Andrew Cartmel, becoming heady as they imbibe those fumes.

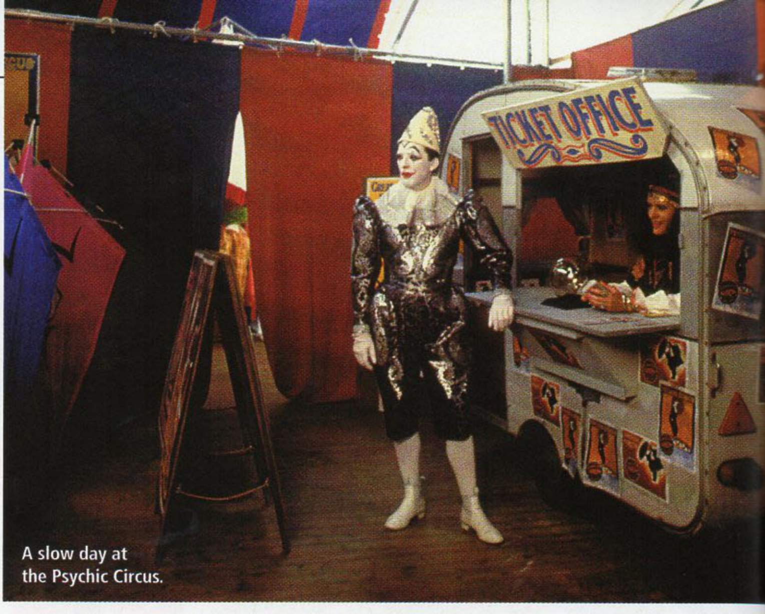
This is a story absolutely informed by the 1980s. It's bold, it's conceptual, it also has the sense of a – what was the term that came to prominence back then? – oh yes, 'graphic novel' In much the same way superheroes were being used as a kind of colourful and iconic front-of-house in increasingly sophisticated and gritty tales, we have comic-strip characters like Nord or the Ringmaster titillating the viewer in the foreground, while the story's dark themes gather.

The Chief Clown is the most successful distillation of this approach. Although the part doesn't look much on paper, actor Ian Reddington clearly understood what the game was. He's a brilliant cipher for the story and the idea there's a hell of a lot more going on backstage. With his hand flourishes and looks askance, he's superficially welcoming, but won't meet your eyes. This duality even informs his vocal performance, as he moderates his tone depending on whether he's in showman mode or getting down to business. The calculated insincerity of the character makes him one of the most successful *Doctor Who* creations of the 1980s.

The story also works well for the Seventh Doctor. It's arguably here Sylvester McCoy really proves he has the stature to portray the heroic side of the Time Lord – notably, engineering the story's final bout of pyrotechnics and then suavely strolling from the wreckage. But better than that, he also brings a very particular humility to the role, countering the slickness of the Ringmaster's patter with his awkward show of delight when picked to perform. Plus, there's that sublime moment in Part Four when we cut back to him facing off against the Gods and he's somehow conspired to be hanging upside down in a straitjacket, trying to pull off a very tatty escape routine. Yes, it's true, that final conjuring sequence is utter nonsense and full of muddled allegory (the stuff about the gladiator's sword) but it's totally Sylvester's party. I can't imagine any other Doctor utilising a pair of magician's 'lean' shoes for their end-of-adventure confrontation with the big baddy.

Ace fares well too. For once, her dialogue nearly sounds real. "This thing had better work, or I'll kick its head in!" she declares when trying to turn the half-buried robot into a weapon. However, her whole aversion to clowns is very oddly played, as if it's evidence of something profound and deep-rooted. Despite cliff-hanging Part One on those fears, the investigation into Ace's psyche never really gets going. We'd have to wait until the following year for that.

Ancillary characters also impress. TP McKenna is having a whale of a time as the unimaginatively named Captain Cook. A colossal colonial bore who one could imagine haunting Edwardian gentlemen's clubs, he's a dark mirror to the Doctor. In contrast to the wandering Time Lord, his incessant travel tales put himself squarely in the picture, no matter what the backdrop, while he refers to his travelling companion Mags (Jessica Martin, really giving it her all) as a "specimen." "Everything's a specimen of something!" declares the Captain to a horrified Doctor. What a jaundiced worldview. It's fair to assume that back home, this stuffed shirt presides over a huge collection of stuffed heads. How the amoral Cook navigates through the rest of *The Greatest Show in the Galaxy* is one of its main delights.



A slow day at the Psychic Circus.

'That Bellboy's suicide is played out as a valedictory moment is extraordinarily bleak...'

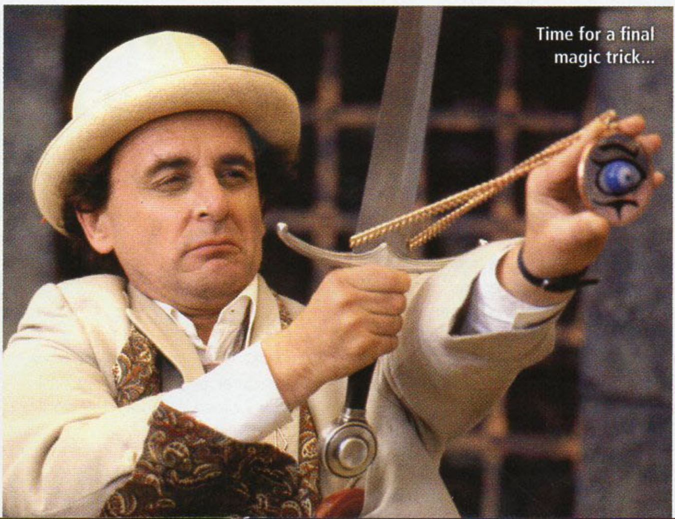
Bellboy is a different proposition. The excellent Christopher Guard imbues him with passion, helped by the fact he gets that rarest of things in *Doctor Who*, a snogging scene (Mark Ayres' incidental music at this point straying into the opening chords of some power ballad). It only serves to make his subsequent bad trip all the more tragic. By the end of the story, Bellboy's doped out of his brain and clinically depressed. That his suicide is played out as a valedictory moment is extraordinarily bleak. Did this really happen? In a 7.35pm slot on BBC1 on a Wednesday night? Just before *Dallas*? No wonder even the Chief Clown feels compelled to look away.

In contrast, Whizz Kid remains a terrible idea. Although, over the years, many involved with *Greatest Show* have pointedly failed to acknowledge the joke, it's clear what the gag is. Created, I'd guess, to amuse producer John Nathan-Turner who'd suffered at the hands of *Doctor Who*'s 'barkers', this caricature of a super-fan may have been broadly accurate – cut back to the 15-year-old me who's cheesed off that right now *Doctor Who* isn't *exactly* what he wants it to be – but it's completely lacking in warmth. Even a speck of affection would have saved him from looking mean-spirited. Earlier that year, when some overly critical aficionados had intruded upon the filming of *Silver Nemesis*, production manager Gary Downie reportedly sent them packing with the sizzling pay-off, "You hate us? Well, we hate you too!" Whizz Kid embodies that low sentiment, and it's horrid.

But let's not dwell on that. Instead – forgive me – but there's one other, very of-its-time, concern this four-parter absolutely *obsesses* over and I can't ignore it... although I did back in 1988. It completely passed me by! Maybe I was too young to see it, or perhaps it was hiding in the subtext. However, subtlety in TV drama rarely ages gracefully. Watching *The Greatest Show in the Galaxy* now, you can't escape its endorsement of the notion that the Peace and Love generation sold out their ideals in the 1980s. Clairvoyant Morgana is the primary mouthpiece, bemoaning that nowadays it "feels like we're part of a machine" whereas before "we were all really into personal expression."

This reappraisal of the 60s is very much a post-Live Aid phenomenon, coming to the boil around 1987, with the 20th anniversary of The Beatles' *Sgt Pepper's Lonely Hearts Club Band* and the original Summer of Love. As popular culture latched onto, and regurgitated, the ethos of yesteryear, it precipitated the Acid House-fuelled second Summer of Love in 1988. Prompted by that, we caught up with some of the icons from the '20 years ago today' era. Like counter-cultural publisher Felix Dennis. For he who'd once soused David Frost on TV with a water pistol was now situated right in the heartlands of conformity, working in the world of computer magazine publishing. Coo, what a let down. Meanwhile, Richard Branson had become an airline mogul and former Yippie Jerry Rubin had turned Yuppy. "It's gone," says Bellboy in *The Greatest Show in the Galaxy*, "the fun, freedom of being what you want to be."

As a sidebar, I wonder how much this theme resonated with Sylvester McCoy, who gave up working in insurance to join the loopy Ken Campbell Roadshow.



Time for a final magic trick...

"I sold the tickets," he'd later recall in an interview, "because I was a hippy who could count." I don't think Sylv ever sold out – I mean, on an ideological level – and neither did his Doctor. In Part Three of *The Greatest Show in the Galaxy*, Ace even refers to the Time Lord as an "aging hippy" In response, he gives the Peace sign, happy to still be associated with that spirit, despite its rough reappraisal.

The Greatest Show in the Galaxy is not only the last of Sylvester's stories to appear on DVD, it also boasts the highest ratings of his run, with Part Four winning 6.6 million viewers up against *Coronation Street*. That's a huge achievement. Why such a peak in viewers? Who knows, but a blisteringly scary cliffhanger the week before, featuring Mags transforming into a werewolf, surely helped. Certainly 15-year-old me looked forward to the next day at school with much less trepidation. Really, upon reflection, Season 25 had been pretty solid all told. A great Dalek story, certainly. A credible and interesting companion in Ace. And the Doctor finding his Doctorishness again… So, actually, what was my problem? *Doctor Who* was getting back to its glory days, and the best was yet to come. Provided, of course, the BBC Gods continued to be amused by it.

DVD Extras

It was a disaster that sent the production of the BBC drama *Shadow of the Noose* off to a warehouse in Bristol, and exiled *The Russ Abbot Show* to Birmingham. It was the great BBC asbestos scare of 1988, and it shut down production at Television Centre for some weeks. The incident hangs over most of the extras on this DVD, which reveal how the brouhaha – some say imbroglio – fundamentally shaped *The Greatest Show in the Galaxy*.

"All of us started to realise quite what an asset John was to the programme." So says visual effects assistant Mike Tucker in the making-of documentary *The Show Must Go On*. Refreshingly for a DVD feature, this one takes time to credit *Doctor Who's* producer John Nathan-Turner with having the sheer pluck not to give up on this story when its studios became unavailable. Instead, the interior scenes were, famously (to us fans at least), shot in a tent erected in Elstree Studios' car park, thanks to designer David Laskey's connection with the place, having worked on daytime quizzer *Going for Gold*. Next time you catch a rerun of that show on Challenge and Henry Kelly asks, "Who am I?" feel free to answer: "The inadvertent saviour of Season 25." Further tales of calamity abound, such as the one where a fire alarm interrupts filming and results in an impromptu photo session with the 999 crew and the cast of *'Allo 'Allo*. There's also a truly shocking outtake in which a metal jail door is inadvertently brought down hard on Ian Reddington's head. The actor – whose back teeth were crushed in the accident –tells the story, prefacing it with an assurance he's not looking for some kind of financial redress.

The air of adversity, it seems, only strengthened the cast and crew's loyalty towards the production. On the commentary track, sitting tenant Toby Hadoke is joined by Sophie Aldred, Jessica Martin, Christopher Guard, Mark Ayres, Stephen Wyatt and Andrew Cartmel, all of whom have nothing but warm memories. While Jessica proudly and pointedly declares, "I created and played the role of Mags," Stephen talks of how they all felt the story represented the series coming back to life. However, it's Christopher who seems the most enthused, sharing his theory that JN-T "cast his friends" and recalling with delight Gian Sammarco (Whizz Kid) spending much of his downtime writing "angry punk songs."

By the way, that fact I mentioned, about Russ Abbot and *Shadow of the Noose*? I nicked that from Richard Bignell's info-text, which does a reliably excellent job of guiding us through the many nips and tucks applied to this adventure. Favourite facts uncovered include the snippet that Nord's helmet enjoyed a bit of a purple patch on TV, going on to appear in *The Mary Whitehouse Experience*, *EastEnders* and the remake of *Randall and Hopkirk (Deceased)*. Plus, there's the revelation that an earlier draft of the script included a 'Yuppie mutant' and Flowerchild was originally named 'Female Friend'

Tomorrow's Times, hosted by Anneke Wills, looks, as ever, like a hostage tape – but the content therein is fascinating… and depressing. Reviewing press coverage of the Seventh Doctor's era, Anneke tells us this was the show's "most sustained period of hostility from newspaper critics." While *The Times*' Chris Petit cites Sylvester McCoy as 'a thin man's version of Robert Morley' the cruellest cut comes from *Doctor Who* Appreciation Society whizz kid Andrew Beech, who writes in the *Daily Mail*: 'There's something radically wrong… *Doctor Who* (as a popular television show) is slowly but surely being killed'

Rounding out the release are some deleted and extended scenes (Captain Cook banging on about "electronic dogs' heads submerged in mud" on some distant planet), a pretty witless Victoria Wood *Doctor Who* spoof, which nonetheless lent us a useful synonym for 'super fan' ("But Doctor, we haven't got the ming mongs!"), Mark Ayres' audition piece when trying out as a *Doctor Who* composer (previously available on a flexidisc free with **DWM** 167) and the original, abandoned footage of the junk-mail 'bot stalking the TARDIS through space.

Finally, there's Christopher Guard's own *The Greatest Show*-inspired pop opus, *The Psychic Circus*, included with a brand-new 1980s-styled video. Sure, some of the lyrics are a bit hokey – "The Psychic Circus is coming to town/Doctor take a look around" – but it's worth a listen just for Jessica, on guest vocals, singing in the mode of the time about "physical attract-*shuan!*" Besides, the very fact it exists is testament to how fired up Christopher and co had become by this story. You never got Howard Cooke writing verse about Pex did you? Although, considering the obvious rhyme, maybe that's not such a bad thing… **GRAHAM KIBBLE-WHITE**

The Wheel of Ice

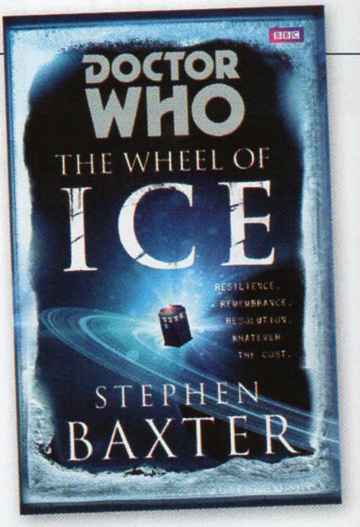
BOOK BBC Books
WRITTEN BY Stephen Baxter
FEATURING The Second Doctor, Jamie and Zoe
RRP £16.99

The Mnemosyne Cincture: a vast chain of ice bubbles and connecting space flotsam circling an ice moon of Saturn. To the pioneers and miners that call it home, it's known as the Wheel, and things are not going well for the mismatched group of colonists. Mayor Jo Laws is trying to keep her people together as they attempt to mine precious bernalium from the moon below, watched over by the corporate eyes of Bootstrap Inc. The disaffected youth aboard the Wheel – her own children included – are on the verge of rebelling, and the mines are plagued by sabotage. Surely the strange 'blue dolls' sighted in the ice tunnels can't be responsible – or are the mysterious trio, blasting into the solar system in their bizarre blue box, behind it all?

In recent years, the Doctor's adventures in full-length novel form have been limited to the current TV TARDIS crew. This trend was reversed with the publication of *Shada* back in March, and now we have *The Wheel of Ice*, a new adventure for the Second Doctor, Jamie and Zoe and the first original *Doctor Who* novel since 2005 to feature a TARDIS team from an earlier era of the show. Noted science-fiction novelist Stephen Baxter has written a highly readable tale that successfully captures the spirit of the Patrick Troughton era.

The provenance of *The Wheel of Ice* leads back to the era that produced *The Ice Warriors*, *The Seeds of Death*, and of course, *The Wheel in Space*. It's a thoroughbred base under siege story, of space pioneers facing peril from an outside force. There are even monsters, the 'blue dolls', but they are pleasingly original. The Wheel itself is presented as an ambitious sci-fi idea, and the ice corridors of the moon below are grand in scope, but you feel that the production team at the time would have had a go at putting them on screen. Baxter has pulled off a neat trick, staying true to his science-fiction sensibilities, while remaining utterly consistent to the feel of *Doctor Who* on TV in 1969.

The echoes of the Troughton era are further emphasised in Baxter's choice to put strong female supporting characters to the fore, something the show did well in this period (see *The Seeds of Death*'s Gia Kelly and *The Ice Warriors*' Miss Garrett, amongst others). The wheelchaired mayor Jo Laws, her teenage daughter Phee, Marshal Sonia Paley, and, representing the human face of corporate greed, the unstable Florian Hart. There are male characters, but it's these well-drawn women that drive the story.



'The Wheel itself is presented as an ambitious sci-fi idea, and the ice corridors of the moon are grand in scope...'

Developing this theme, Baxter chooses Zoe as our eyes into this world, giving the character some nice depth. This is a universe only a few years before her own, recognisable but dangerous, lacking order and logic. Her uncomfortable and very real reaction to that is brilliantly realised by the writer. Jamie is the more mature take on the highlander from the latter end of this era, reaching out to the youngsters on board the wheel, becoming their moral guardian. And Baxter's Second Doctor is pretty much spot on. Puckish one moment, outraged and railing the next, but never better than when quietly shuffling through shadowy ice corridors, watching and waiting. Occasionally the characterisation slips, a line not sounding quite right, but this is clearly a character Baxter knows well and has great affection for.

While *The Wheel of Ice* is in step with the television *Doctor Who* of the time, Baxter doesn't shy away from the big, graceful sci-fi concepts that he's known for. The Wheel itself is a breathtaking idea, but we also have robotic AI constructs that think they're gruff Scots from Glasgow, rocket scooters zipping about the solar system, and Jamie getting to ski across the ice plains of Enceladus. And at the heart of the story, a presence that has waited centuries to execute a plan that will destroy the solar system.

The Wheel of Ice is a deftly written *Doctor Who* adventure that successfully evokes the tones and textures of the Patrick Troughton era of *Doctor Who*. I can't imagine that any reader who has missed the adventures of past Doctors in novel form will not be satisfied. But more than being a successful and affectionate pastiche of a much-loved era, *The Wheel of Ice* stands up as an engaging science-fiction novel in its own right, and for that, Stephen Baxter should be applauded. **MARK WRIGHT**

Love and Monsters

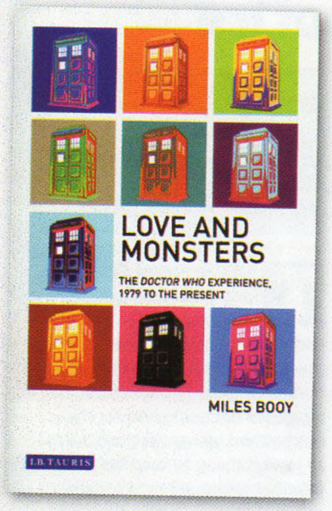
BOOK IB Tauris
WRITTEN BY Miles Booy
RRP £14.99

Miles Booy's engrossing account of 'the *Doctor Who* experience' starts in 1979. The fan experience up to that point had been fairly passive – we watched *Doctor Who*, we liked *Doctor Who*, we read the Target novels. And that's where it ended. But change was coming as a new producer took over the running of the TV series.

Love and Monsters is split into seven chapters, separated out by the major shifts occurring in the world of *Doctor Who*, running from 1979 right up to the latest adventures of the Eleventh Doctor in 2011. Booy lays out the context against which these events unfold with a concise rundown of the show on TV at the top of each chapter.

This is the story of how the fan relationship with the series has evolved over the years; how the series has changed fandom, and conversely, how fandom has changed the series. The author paints a vivid picture of how fans went from passive readers, to mass consumers of merchandise, to kicking the door in and actually making the books, audios, magazines and even the TV series itself.

Crucially, the text is engaging and readable, something that books of a similar ilk often forget when trying to appeal to the fan audience. But *Love and Monsters* is no slouch as a credible academic work and Booy always warms to his theme and follows arguments through carefully.



There's sometimes a reliance on stressing a favourite notion – the assertion that 1980s producer John Nathan-Turner took a radical approach and set out to make a show that 'encouraged interpretation' is trotted out once too often.

But context is everything, and if some of these assumptions weren't made, the book would be shorter. Booy argues all his points concisely with eloquence and wit.

Love and Monsters is an excellent, entertaining addition to the ranks of books that seek to define what it means to be a *Doctor Who* fan, covering a great deal of historical ground in a relatively short page count. It comes highly recommended for those wanting a casual read on the evolving world of *Doctor Who* fandom.

MARK WRIGHT

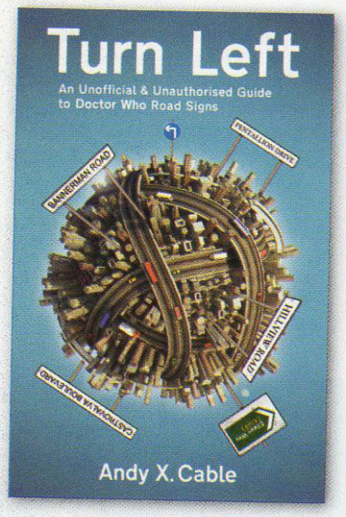
Turn Left

BOOK Miwk Publishing
WRITTEN BY Andy X Cable
RRP £14.99

Competition for *Doctor Who's* strangest book has just got fierce with this collection of 'unofficial and unauthorised *Doctor Who* road signs', under which author Andy X (Xoannon) Cable has written what they remind him of and what he calls his own 'happy memories' of the series, such as: 'Dudley Road' – *Doctor Who* composer Dudley Simpson; 'Wolf Lane' – *Bad Wolf, etc*...

Turn Left is a comedy book, but one that operates in a similar, awkward arena to any of Ricky Gervais' television series, inasmuch as you're never quite sure whether you should be laughing at it or not.

The author clearly knows *Doctor Who* and its fans very well, but writes his observations down in the breathless style of a child, with lots of 'and's and 'but's – but with hardly any punctuation. The blunt simplicity can make many observations funny: 'Horn Street', that reminds Cable of the



Dæmon Azal 'who had the same hair and beard as *Doctor Who* Producer Jonathan Turner [sic]' for example.

Whether there really is a place called 'Nyssa Close' or 'Ainley Bottom' remains open to debate, but if true, 'Eileen Way' is by far my favourite. *Turn Left*, however, is definitely an acquired taste, which I think is just how the author would like it.

VANESSA BISHOP

Protect and Survive

DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Sylvester McCoy and Sophie Aldred in
PROTECT AND SURVIVE
by Jonathan Morris
Ian Hogg
Peter Egan
Elizabeth Bennett
with Philip Olivier as Hex
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace) and Philip Olivier (Hex)
ALSO STARRING Ian Hogg (Albert), Elizabeth Bennett (Peggy), Peter Egan (Moloch/Announcer)
RRP £14.99 (CD), £12.99 (download)

If you grew up in the 1980s, the threat of nuclear holocaust was as pervasive as the threat of terrorism is today. Prolific writer Jonathan Morris draws on this paranoia to craft one of his best stories yet. Ace and Hex, cut off from the Seventh Doctor, arrive in the English countryside to find elderly couple Albert and Peggy preparing for the worst during the final countdown to a missile strike. As a public information broadcast plays incessantly in the background, and the air raid sirens sound, there's a thrill of horror. Even when Hex is blinded by the blast, and all four begin to suffer the debilitating effects of fatal radiation poisoning, the Doctor still doesn't arrive to put things right.

The first half of this story is one of the bleakest Big Finish has ever put out. Ace and Hex's desperate attempts to escape the inevitable, and the horrifying aftermath of the strike seems entirely in keeping with the

Power Play

AUDIO DRAMA Big Finish
WRITTEN BY Gary Hopkins
STARRING Colin Baker (the Sixth Doctor) and Nicola Bryant (Peri)
ALSO STARRING Deborah Watling (Victoria Waterfield), Miles Jupp (Dominic), David Warwick (Dysart)
RRP £14.99 (CD), £12.99 (download)

Present-day England: a band of protestors pickets a power plant peddling cheap nuclear energy. At their forefront is a familiar figure – her 1860s radicalism not blunted by age. Inside the eerily empty plant, a suave villain mulls over his plans to use transuranic elements where there is life. Lorries containing nuclear waste go missing on their way to safe disposal, apparently disappearing into thin air. Something is very wrong here, and only the Doctor can sort it out.

Like *Protect and Survive*, *Power Play* revolves around nuclear Armageddon – a pleasingly 1980s' theme for a story that was 'lost' from Season Twenty-Three. But rather than going for the apocalyptic aspects of meltdown and fall-out, writer Gary Hopkins leverages environmentalist concerns, questioning the idea that nuclear power can be genuinely clean. The villainous Dominic appears to have come up with a compelling solution to the problem of nuclear waste, but it soon becomes clear he's working to his own agenda. It's this plot which is the most intriguing part of the play.

However, the main event is clearly Victoria Waterfield's return to *Doctor Who*. Had this been made in 1986 it would have made perfect sense – the Second Doctor, Jamie and Victoria were anointed by fans as the all-time classic TARDIS crew, whose adventures in the Cyber-tombs of Telos, battling

Counter-Measures Series 1

AUDIO DRAMA Big Finish
WRITTEN BY Paul Finch, Matt Fitton, Ian Potter, Justin Richards
STARRING Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams), Hugh Ross (Sir Toby Kinsella)
RRP £35.00 (CD), £30.00 (download)

FOUR ORIGINAL FULL CAST AUDIO DRAMAS
BIG FINISH
COUNTER-MEASURES
SERIES 1
SIMON WILLIAMS
PAMELA SALEM
KAREN GLEDHILL
HUGH ROSS
DOCTOR WHO

One of the most interesting elements of the 1988 story *Remembrance of the Daleks* was the appearance of a kind of proto-UNIT in the shape of the Brigadier-ish Group Captain 'Chunky' Gilmore and his scientific advisers Drs Rachel Jensen and Allison Williams. So it's both fitting and welcome that Big Finish should bring them back in this box set containing four plays which also introduce the group's new boss, Sir Toby Kinsella, the shadowy puppet master with connections in high places.

The first play is *Threshold* by Paul Finch, in which Rachel and Allison are reunited to investigate a mystery in Bermondsey, where a German scientist, poached from the Nazis after the war, has been experimenting with teleportation. As a 'pilot episode' this works exceptionally well, with a neatly

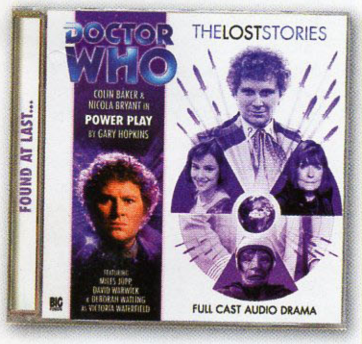
1980s' radicalism of the McCoy era on television. Then, midway through, comes a cliffhanger that most definitely counts as a game changer.

Protect and Survive makes the most of Sylvester McCoy's limited availability (apparently he's filming some movie in New Zealand), using the Seventh Doctor to good effect. His appearance is largely confined to the third episode, which fills in the details and opens out the story at exactly the right point. We get to see his more vengeful, pitiless side reminding us that this is the Doctor who looked Davros in the eye and ended his life. No wonder he gives the monsters nightmares.

After this, the final episode focuses back on Ace and Hex's relationship. After the revelations of his mother's death, Hex has started to lose faith in the Doctor while Ace aggressively maintains hers. There is a sense that this trilogy of plays may see this long-running storyline coming to a head. And if *Protect and Survive* is a good indication, then it's likely to do so in a spectacular fashion.

Ending on another game-changing cliffhanger, this is a superb play, one of Morris and Big Finish's best. For all that it's bleak and frightening it ends up affirming our faith in this TARDIS crew. I can't wait to find out what happens next. **MATT MICHAEL**

'We get to see the Doctor's more vengeful side... no wonder he gives the monsters nightmares.'



Yeti in the underground, and Ice Warriors in the future, were the most-missed lost episodes. With Patrick Troughton and Frazer Hines turning up in *The Two Doctors*, that just left Deborah Watling to complete the set.

It's a nice idea to have Victoria throw in her lot with environmentalists, suggesting that all the Doctor's former companions retain something of his radicalism. However, *Power Play* falls down in its use of Watling. While it's absolutely right that she should feel a frisson when she spots the familiar police box, having her have some kind of hysterical fit and bang on the door is pushing it. The script also requires her to lust after various young male members of the cast, which tends to make her sound like a dirty old woman. Even that's preferable to the moments when Victoria is possessed by aliens, which apparently transform her into a barbiturate-sodden housewife. In short, this story does Victoria few favours, although casting her as the perennial victim tends to make Peri – who usually took that thankless role – sound gutsier than usual.

It's a shame that these moments overshadow some lovely scenes, such as the Sixth Doctor begging Victoria to look him in the eyes to find the father figure she once knew – and there are plenty of similarly nice touches. Sadly, however, they don't add up to an entirely satisfactory play. **MATT MICHAEL**

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set-up mystery that makes the most of its period setting. Pamela Salem starts to emerge as the key character – level-headed and not afraid to speak her mind. However, all four regulars get something interesting to do, and though post-war Nazis are hardly the most original idea, they provide a neat continuity with the themes of *Remembrance*.

Next up is *Artificial Intelligence* by Matt Fitton, a story that features defections from the Eastern Bloc and a computer that's even smarter than it appears. Featuring typically 1960s' concerns such as Cold War spies, mind control and brainwashing, *Artificial Intelligence* keeps up the retro style of *Threshold*, while starting to flesh out the main characters.

The Pelage Project by Ian Potter has some similarities to this month's *Power Play*, both concerning environmentalism. With the Counter-Measures group going undercover to investigate mysterious goings on at an industrial plant. Riffing on James Bond and *Quatermass II*, this is the most straightforwardly fantastic of the four plays, but also the creepiest.

The box set concludes in Justin Richards' *State of Emergency*, which suggests Prime Minister Harold Wilson, always in fear of Establishment plots, was quite right in his fears. While Allison and Rachel investigate a haunted house at the insistence of Sir Toby, one of our characters suffers a betrayal that may have far-reaching ramifications. With some questions left tantalisingly unanswered it's good to know that Big Finish already has a second series planned. Very much in the crisp, monochrome style of contemporary TV series such as *The Avengers* and *Quatermass* and benefiting from some great retro sound design, *Counter-Measures* is a triumph for all concerned. **MATT MICHAEL**

The Androids of Tara

AUDIO READING AudioGO

WRITTEN BY David Fisher
READ BY John Leeson
FEATURING The Fourth Doctor, Romana and K9
RRP £13.25 (CD)

BBC
DOCTOR WHO
THE ANDROIDS OF TARA
DAVID FISHER
READ BY JOHN LEESON

The Androids of Tara audiobook is a reading of an entirely new novelisation. Like the audiobook of *The Stones of Blood*, it has been written by the original author, David Fisher and is essentially the same story as broadcast on TV in 1978 – a sunny, lightweight, swashbuckler inspired by *The Prisoner of Zenda*, in which the Doctor and Romana get caught up in the struggle to claim the Taran throne. Villainous Count Grendel captures Prince Reynart, Tara's rightful heir, as part of his plan to steal the Taran crown. However, Reynart's android double is sent to take the throne instead.

Fisher has a conversational style, emphasised by the warm, familiar voice of the reader, K9 actor John Leeson. Each of his additions to the story adds welcome colour and detail to the story. The castles and swordplay featured allow parts of the back-story to take on an almost Shakespearean grandeur – Grendel's beloved Castle Gracht, for example, originally owned by the Jordways, whose youngest daughter's choice of husband proved unwise when he murdered his way to the head of the family.

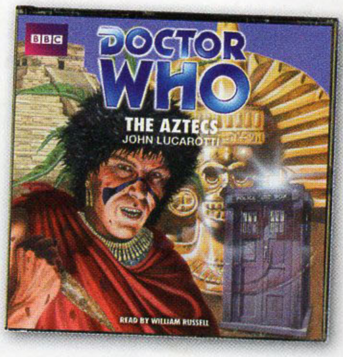
For all this, though, there's no escaping that *The Androids of Tara* is a pretty light confection. Fisher's embellishments are good but it's telling that almost every back-story hinted at seems more interesting than the one being told in the present. Also his descriptions of the characters are so minimal that a familiarity with the TV version is an advantage.

Simon Power's music and sound design is exemplary and Leeson is perfect. But there are a lot of much better books sitting in the Target Books back-catalogue, which would make for far more interesting audio readings than this one. **VANESSA BISHOP**

The Aztecs

AUDIO READING AudioGO

WRITTEN BY John Lucarotti
READ BY William Russell
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £13.25 (CD)



The 1964 First Doctor story *The Aztecs*, is so perfectly scripted and made for the small screen that even a novelisation as good as this still seems to sit in its shade. Novelised by its original author, John Lucarotti chose not to deviate from the broadcast story. Arriving in an Aztec temple in the fifteenth century, the Doctor's companion, Barbara, is mistaken for the reincarnation of the god Yetaxa. Taking advantage of her new identity, Barbara tries to bring an end to the Aztecs' practice of human sacrifice.

Lucarotti puts the horror and beauty of Aztec culture right up front, playing on the colour and design. He gives us a courtyard where 200 Aztec warriors are being trained to kill, and later ups the cast numbers even more when companion Ian accompanies a human sacrifice victim through a crowd of 15,000. For all that, though, the TV story's claustrophobic nature is one of the things that makes it so compelling. We know there must be more to this world than the tomb and temple sacrifice area where most of the action takes place, but we don't necessarily feel the need to see it.

The Aztecs shows the Doctor at his most angry and forceful when trying to persuade Barbara not to change history. Reader William Russell, who played Ian in the TV story, dives straight in with a voice that literally shakes with rage. Following on from his reading of *The Sensorites*, Russell's First Doctor is hardening into a severe character, even more so than vintage Hartnell. High Priest of Sacrifice Tlotoxl receives similar treatment as Russell creates a character less cunning but perhaps even more fevered and obsessed with his gory work. The sound of daggers slicing flesh and the thud of a body as it hits the ground following a 250-foot fall contribute to a heady, gruesome mix.

The Aztecs is a superb piece of television; this novelisation reading, perfect with cocoa. **VANESSA BISHOP**

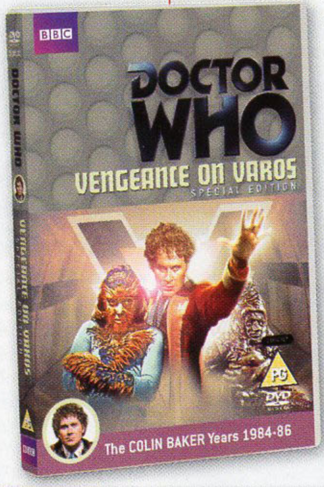
Vengeance on Varos

Vengeance on Varos explores the boundaries of televised violence.

DVD BBC DVD
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri)
WRITTEN BY Philip Martin
DIRECTED BY Ron Jones
FIRST BROADCAST 19-26 January 1985
RRP £20.42
RELEASED 10 SEPTEMBER

This 1985 story starring Colin Baker was first issued on DVD back in 2001, and now – like several of those early releases – *Vengeance on Varos* is back with a much more impressive set of extras, as a two-disc set.

Foremost among the new extras are a pair of documentaries from Simon and Thomas Guerrier: *Nice or Nasty?* which follows the standard 'making-of' format, and *The Idiot's Lantern*, which takes a broader look at how *Doctor Who* has, over the years, regarded the medium of television itself. "Separating *The Idiot's Lantern* from the making-of meant we could make it broader," points out writer Simon Guerrier, "and address the series as a whole rather than just one story. I think we were keen to follow up on the success of *The Race Against Time*, our piece on the DVD of *The Mutants.* I had wanted to do something on the show's relationship with television for ages. It meant that we could focus *Nice or Nasty?* on the people who worked on the show – specifically, the writer and script editor – while the television documentary is more an authored piece, imposing my own idea about what *Varos* is doing."



Nice or Nasty? doesn't pull its punches – both writer Philip Martin and script editor Eric Saward are amiably challenged about the nature of the violence presented in *Vengeance on Varos*, and whether it was suitable for the show at the time. "But there's a world of difference," Guerrier points out, "between, 'Why was the story so violent?' – which implies a judgement – and 'Do you, as writer or script editor, now think the story went too far?' Interviewer Matthew Sweet is always brilliant at challenging an interviewee while also charming the pants off them – which is why we're so keen to work with him!"

As well as new insights from the cast and crew, there are more revelations elsewhere on the DVD. As hinted at in Nicholas Pegg's piece in **DWM** 449, subtitle production notes writer Paul Scoones has unearthed some intriguing new information on the story's development. "This disc has a fresh set of production notes, featuring information gleaned from paperwork that was unavailable at the time of the original DVD release," Scoones reveals. "The highlights are details from a set of recently-unearthed scripts written a year before the story was made. This early draft, bearing the title *Planet of Fear*, presents a surprisingly different version of the story..."

An omission on the first release – but included here – was an isolated soundtrack of Jonathan Gibbs' incidental music. It's on the Special Edition, as is the full story soundscape, in both mono and 5.1 surround mixes. "For the new 5.1 mix I had to generate 5.1 music," says sound restoration expert Mark Ayres. "Unfortunately, for the first episode, only the mono master exists, so I had to upmix that – but for Part Two, we have the 8-track. It was there that I discovered an alternative cue..."

Ayres refers here to a hitherto undiscovered piece of music, the original score for perhaps this era's most notorious scene: the 'acid bath' "This music was not on the original mono mixed music master, so either it was abandoned at the recording stage and Jonathan decided to have another go, or it was mixed and rejected, and the original mix discarded to avoid confusion. As it was there, I thought it would make a nice extra."

How tricky was it to develop a surround mix, given quite how sonically sparse *Varos* is? "Most of it – the residents' house, Governor's office, all of the tunnels – was played out against dead studio, with no backgrounds at all," Ayres agrees. "That was incredibly flat, so I created new backgrounds for all of it. It's very stagey, so I concentrated on doing something generally quite subtle, filling the sound stage with the upmixed music and a couple of nice points where I went to town. There's one moment I hope will make people jump!"
DAVID DARLINGTON

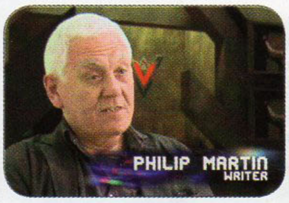
BUY IT BECAUSE: It's one of the bravest and most contentious serials of the era, finally given the fully-populated release it deserves.

WHAT'S IT ABOUT?

On the planet Varos, the Doctor and Peri discover a world where television has become a matter of life and death...

EXTRA FEATURES

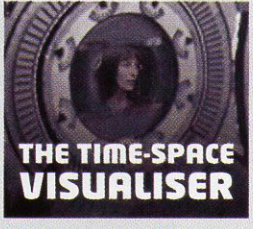
- Commentary with actors Colin Baker, Nicola Bryant and Nabil Shaban
- *Nice or Nasty?* – Matthew Sweet looks at the making of *Vengeance on Varos*, with actors Nabil Shaban and Sheila Reid, writer Philip Martin, script editor Eric Saward and composer Jonathan Gibbs.
- *The Idiot's Lantern* – Samira Ahmed looks at the way *Doctor Who* stories have used the medium of television
- Choice of audio tracks: original mono mix, 5.1 mix, mono production audio (*ie*, without music or effects), mono isolated music and 5.1 isolated music.
- *Tomorrow's Times: The Sixth Doctor* – presented by Sarah Sutton
- Clips from *Saturday Superstore*, *French & Saunders*, *BBC News* and *Breakfast Time*
- Extended and Deleted Scenes
- Behind the Scenes and Outtakes
- Acid Bath Scene with Alternative Music
- Trailers and continuities
- Photo Gallery
- Subtitles & subtitle production notes
- PDF Sales Sheet & *Radio Times* listings
- Coming Soon – *The Ambassadors of Death*



Saturday Superstore

SHEILA REID
'ETTA'

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.



THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

AUGUST

FRIDAY 31

CD - AUDIO DRAMA
- ***Black and White*** by Matt Fitton [Seventh Doctor and Ace] Big Finish £14.99

CD - AUDIO READING
- ***The Companion Chronicles: The Uncertainty Principle*** by Simon Guerrier [Second Doctor, Jamie, Zoe] Big Finish £8.99

CD - AUDIO DRAMA
- ***The Lost Stories: The Masters of Luxor*** by Anthony Coburn [First Doctor, Susan, Ian, Barbara] Big Finish £16.99

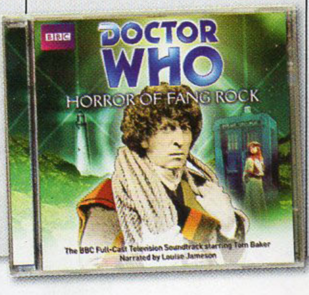
SEPTEMBER

THURSDAY 6

BOOK - GRAPHIC NOVEL
- ***The Dalek Project*** by Justin Richards [Eleventh Doctor] BBC Books £14.99

See page 78

CD - TV SOUNDTRACK
- ***Horror of Fang Rock*** by Terrance Dicks [Fourth Doctor, Leela] AudioGO £13.25


BBC
DOCTOR WHO
HORROR OF FANG ROCK
The BBC Full-Cast Television Soundtrack starring Tom Baker
Narrated by Louise Jameson

CD - TALKING BOOK
- ***The Highlanders*** by Gerry Davis [Second Doctor, Jamie, Ben and Polly. Read by Anneke Wills] AudioGO £13.25

See page 77

CD - AUDIO DRAMA
- ***Serpent Crest: Complete Box Set*** by Paul Magrs [Fourth Doctor, Mrs Wibbsey and Mike Yates] AudioGO £TBC

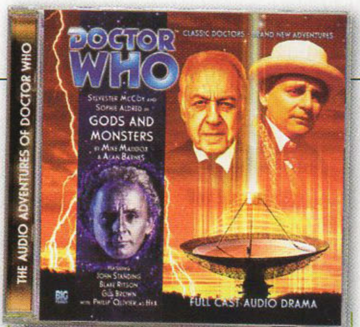
CD - AUDIO READING
- ***The Empty House*** by Simon Guerrier [Eleventh Doctor, Amy and

Gods and Monsters

AUDIO DRAMA Big Finish

WRITTEN BY Mike Maddox and Alan Barnes
STARRING Sylvester McCoy (The Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hex)
ALSO STARRING John Standing (Ancient God), Blake Ritson (Hurmzid), Gus Brown (Weyland), Elizabeth Bennett (Peggy)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 SEPTEMBER


DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
Sylvester McCoy and Sophie Aldred in
GODS AND MONSTERS
by Mike Maddox & Alan Barnes
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?
The TARDIS arrives in a bizarre landscape seemingly immune to the physical laws governing the rest of the universe. Ace, Hex and their motley army of allies battle to rescue the Doctor from the trap he's walked into – soon realising that the odds are stacked against them...

Poor old Hex. Again. "No, the clue's in the name!" protests Alan Barnes, script editor of – and mastermind behind – the Seventh Doctor's latest trilogy, and co-writer of its finale *Gods and Monsters*. "It's never going to go well for someone called Hex! He is definitely our prince of sorrows. Whenever a Hex story comes up, I think 'How can we make things even worse?' But it might not be for no reason..."

As well as bringing to a climax the eight-year saga that is the continuing torture of Hex, *Gods and Monsters* features the return of Fenric, an adversary the Seventh Doctor and Ace memorably faced on TV in 1989's *The Curse of Fenric*.

"It's lovely to come across an old enemy," enthuses Ace actress Sophie Aldred. "As we've been doing it, I've been remembering all these bits about filming *Fenric*, which is great. And *Dragonfire* as well, because there's a bit of *Dragonfire* that comes into it – it's really amazing, the detail.

"Apart from Daleks and Cybermen, who everybody tends to meet eventually and maybe a few times as well, I always thought Fenric and the Haemovores were some of the most successful monsters, and it was a shame they hadn't come back in Big Finish. They were proper scary, really."

What's Fenric like to write for? "Oh, he's really good," grins Alan. "Unlike many other villains, he doesn't so much have a plan as a general *modus operandi*. He works through games, he works through riddles, and I think the more contained villains – if they only operate within certain rules, if they only behave in a certain way – the more interesting they are. Fenric's restriction is that he can only play according to the rules of a particular game.

"But whose game is it, who's he playing against? Those are the questions that come out..." **DAN TOSTEVIN**

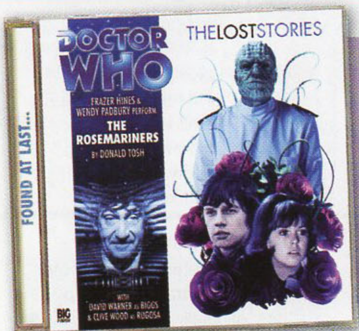
BUY IT BECAUSE: It's an incredible return for one of *Doctor Who*'s most interesting adversaries.

The Rosemariners

AUDIO DRAMA Big Finish

WRITTEN BY Donald Tosh
FEATURING The Second Doctor, Jamie and Zoe
STARRING Frazer Hines (Jamie), Wendy Padbury (Zoe), David Warner (Biggs), Clive Wood (Rugosa)
RRP £12.99 (CD), £10.99 (download)

RELEASED 29 SEPTEMBER


DOCTOR WHO
THE LOST STORIES
FRAZER HINES & WENDY PADBURY PERFORM
THE ROSEMARINERS
BY DONALD TOSH
FOUND AT LAST...
WITH DAVID WARNER AS BIGGS & CLIVE WOOD AS RUGOSA

WHAT'S IT ABOUT?
The Doctor, Jamie and Zoe find themselves on an almost deserted space lab. In a world where no one is quite what they seem, and deadly plants lurk around every corner, the Doctor will have to use all his ingenuity just to stay alive... just to stay himself.

The Second Doctor lives again! "I picture him, when I go in that booth," says Frazer Hines. "I'm picturing how Patrick [Troughton] would stand indignantly, how he would perform the lines. And I have to do the hand movements, I can't just have my hands in my pockets relaxed."

The Rosemariners – a story conceived in 1968 for *Doctor Who*'s sixth series, now adapted for *The Lost Stories* – stars Frazer with Wendy Padbury, and was a pleasant surprise for both actors. They voice their respective companions (Jamie and Zoe), and split narration and other character voices between them. "It's not easy!" Wendy chuckles. "It is tiring and you do tend to be a bit sick of the sound of your own voice by the end of the day! It is tricky, sometimes, having conversations with yourself in different characters. I have two or three characters in this – a French guy, a cockney lady, and Zoe, where I try to pitch my voice a bit higher – so that's quite tricky. But it seems to work out, and of course they can do such clever things technically. But for me, on a personal level, the hardest thing is Patrick. It's obviously very, very sad that Pat isn't around to do these."

Is it difficult watching Frazer replicate Patrick's voice and mannerisms with such accuracy, then? "No, it's just terrific!" Wendy beams. "It's fun. I've been standing in the next booth to Frazer, and he's got all the mannerisms, and that makes it much easier to do it, when you've got the people in your head."

What would Patrick Troughton think if he knew this story was finally being made? "Oh, I think he'd be very pleased," asserts Frazer, before cackling and adding: "but saying 'You little bugger, you're earning my money!'" **DAN TOSTEVIN**

BUY IT BECAUSE: It's a faithful evocation of the Troughton years.

BBC
DOCTOR WHO
THE HIGHLANDERS
GERRY DAVIS
READ BY ANNEKE WILLS

The Highlanders

TALKING BOOK AudioGO

WRITTEN BY Gerry Davis
READ BY Anneke Wills
FEATURING The Second Doctor, Ben, Polly and Jamie
RRP £13.25 (CD), £12.29 (download)

RELEASED 6 SEPTEMBER

WHAT'S IT ABOUT?
The TARDIS arrives in Scotland, at one of the most turbulent and dangerous times in the country's history...

Anneke Wills, who played Polly in the TV original, is the reader of AudioGO's latest talking book, *The Highlanders*. "The novel brought back memories of how wonderful Patrick Troughton was and what a privilege it was to work with a creative genius," she smiles. "And the writing is Gerry Davis at his best: it has wit, humour, danger, bravery, ingenuity, great characters and a brilliant story. My favourite part is where the Doctor is in disguise at The Sea Eagle tavern, and Polly and Kirsty are dressed as orange sellers. It has all the elements of surprise and humour – I really loved reading it!"

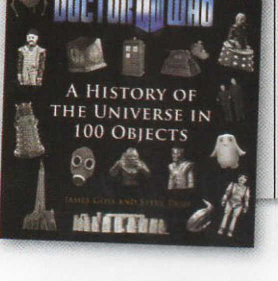
"*The Highlanders* is a great story for Polly," enthuses commissioning editor Michael Stevens. "Paired with the young Kirsty, she gets involved in a lot of the action, is responsible for getting them in and out of several scrapes, and even has a mild flirtation with the Redcoat officer Algernon. Anneke always gives such a spirited, lively reading that you can't help but get wrapped up in the adventure – and her Scottish accent is pretty good, you know!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's a bravura rendering of a fun historical tale.

Rory. Read by Raquel Cassidy]
AudioGO £10.20 See page 78

MONDAY 10
DVD
■ ***Vengeance on Varos Special Edition*** by Philip Martin [Sixth Doctor and Peri] BBC DVD £20.42 See page 76

THURSDAY 13
BOOK
■ ***Torchwood: Exodus Code*** by John and Carole E Barrowman [Captain Jack, Torchwood] BBC Books £14.99 See page 78



THURSDAY 20
MAGAZINE
■ **DWM 452** Panini £4.50

THURSDAY 27
BOOK - HARDBACK
■ ***A History of the Universe in 100 Objects*** by Steve Tribe and James Goss BBC Books £20.00

SATURDAY 29
CD - AUDIO DRAMA
■ ***Gods and Monsters*** by Mike Maddox and Alan Barnes [Seventh Doctor, Ace, Hex] Big Finish £14.99 See above
■ ***The Burning Prince*** by John Dorney [Fifth Doctor] Big Finish £14.99
CD - AUDIO READING
■ ***The Lost Stories: The Rosemariners*** by Donald Tosh [Second Doctor, Jamie and Zoe] Big Finish £12.99 See above
■ ***The Companion Chronicles: Project: Nirvana*** by Cavan Scott and Mark Wright [Seventh Doctor] Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *www.audiogo.co.uk*

COMING SOON...

BBC
READ BY RAQUEL CASSIDY
DOCTOR WHO
THE EMPTY HOUSE
AN EXCLUSIVE AUDIO STORY WRITTEN BY SIMON GUERRIER

The Empty House

AUDIO READING AudioGO

BY Simon Guerrier
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Raquel Cassidy
RRP £10.20 (CD)

RELEASED 6 SEPTEMBER

WHAT'S IT ABOUT?

When the TARDIS materialises in rural England in the 1920s, the Doctor and his friends discover a crashed spaceship nearby...

"It's a spooky one," says writer Simon Guerrier of his latest audio *Doctor Who* story. "The TARDIS crashes in a field in Hampshire, on a dark and stormy night. The Doctor, Amy and Rory seek shelter in an empty house..." Yeah, that always works out well.

Narrating the adventure is Raquel Cassidy, star of last year's two-part Gangers story. "I didn't know Raquel was going to be reading the story until the day she recorded it," Guerrier admits, "when [commissioning editor] Michael Stevens got in touch to check how to pronounce my surname! But she's brilliant – she played a space wasp for me in one of Big Finish's audio plays a few years ago, which she was kind enough to remember when I met her again on the set of *Doctor Who* in a freezing cold Neath Abbey.

"When I was commissioned for *The Empty House*, because it was a spooky MR James sort of story – or so I thought, anyway – I suggested Mark Gatiss could do it. So I guess I actually wrote the story with a male narrator in mind. Would I have written it differently if I'd known who was going to do it? Well, a lot of it is already told from Amy's point of view so I'm not sure what could have changed... It's odd. When I've worked on things when I've known who was going to be involved in advance, I know I've tailored what I've written with that in mind. Even if that's putting in-jokes into the dialogue, or things like that. But because I knew with this one that I wouldn't have that involvement, I guess I just didn't factor it in..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's a creepy story, ideal for listening to in the dark...

The Dalek Project

GRAPHIC NOVEL BBC Books

WRITTEN BY Justin Richards
ART BY Mike Collins
FEATURING The Eleventh Doctor
RRP £14.99 (CD)

RELEASED 6 SEPTEMBER

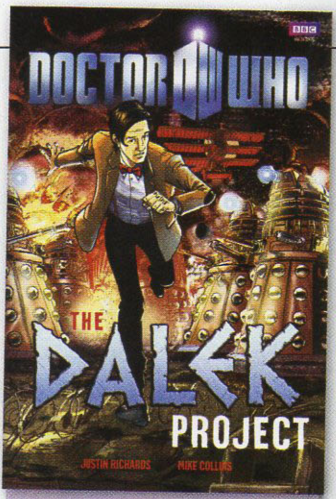
Following on from the success of *The Only Good Dalek* comes a second Richards/Collins graphic novel collaboration – although apparently this one should, in fact, have come along first...

"Actually, I wrote it before *The Only Good Dalek*," reveals Justin Richards, "or most of it, anyway. Originally, *The Dalek Project* was planned for a couple of years ago. The story and script were all signed off, but when Steven Moffat took charge of *Doctor Who*, we discovered they were planning a story with some similar elements. So rather than clash, we postponed *The Dalek Project* until we could do it properly – out of the shadow of 2010's *Victory of the Daleks*, maybe even picking up on some of the aspects of that TV story so the two complement each other. In the meantime, we released *The Only Good Dalek* – because we wanted our first graphic novel to feature the Daleks, they just lend themselves to the medium so well – as they do to every medium!"

It's tempting to think of Richards as primarily a novelist, though he's spent probably every bit as much of his career as a range editor or audio scriptwriter. Comic strip writer is a very different job, though, surely? "The process is much closer to writing a screenplay than a novel," Richards reckons, "or even an audio play – at least in the sense that it's structured scene-by-scene, panel-by-panel and page-by-page. There actually doesn't seem to be a 'right' way to format a graphic novel, so I talked to [artist] Mike Collins about what worked best for him. So much of it is to do with communicating images and getting a clarity of narrative that the artist can then interpret and enhance.

"I write very visually – by which I mean I 'see' in my mind's eye what is happening and then describe it in prose – so I think that's a big help. I've found it a very collaborative process working with Mike. I checked with him that certain things I wanted to do wouldn't look silly or be too difficult or time-consuming. Similarly, he came back to me with suggestions for how things could be improved visually, maybe adding an extra panel to make something clear, or even removing redundant panels that don't tell us anything new.

"The key, as with any collaboration, is to both be excited and enthused by what we're doing and to sort of build on the other's ideas and creativity. I hope I've given Mike the opportunity to do some amazing artwork, and he's made my narrative look absolutely fantastic."



WHAT'S IT ABOUT?

1917: The Great War is at its fiercest and most terrible. But things are about to get even worse. Armaments manufacturer Lord Hellcombe has a new secret weapon he believes will win the war: a Dalek!

Are there plans in place, then, for further such collaborations? Or even giving other writers and artists such a chance? "I'm sure we will – *The Only Good Dalek* was a huge success, and I think *The Dalek Project* will be even bigger. But let's get next year's mega-anniversary out of the way first. You wait till you see what we're doing for that...!" **DAVID DARLINGTON**

BUY IT BECAUSE: It features the Daleks at their most cunning and colourful.

Torchwood: Exodus Code

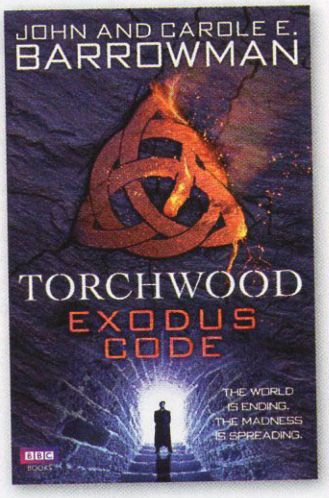
BOOK BBC Books

WRITTEN BY John Barrowman and Carole E Barrowman
FEATURING Captain Jack, Gwen
RRP £16.99

RELEASED 13 SEPTEMBER

Torchwood lives! *Miracle Day*, the last TV incarnation to date of the *Doctor Who* spin-off, was broadcast almost a year ago and currently there are no signs of further new episodes hitting our screens any time soon. Nevertheless, *Torchwood* continues to attract an enthusiastic and dedicated following as it has done since the first series began back in 2006. Happily, the hunger for further adventures featuring the immortal Captain Jack, ex-police officer Gwen Cooper and her husband Rhys, and Sergeant Andy Davidson, has at least been partially satisfied by a multitude of original novels, talking books and radio dramas.

With the release of the talking book *Mr Invincible* in June, **DWM** made the claim that this would be the last new *Torchwood* story to be released this year. How wrong we were. Out of the blue comes the delightful surprise of another full-length adventure in the form of the novel, *Exodus Code* – co-written by Captain Jack himself, John Barrowman! Following their collaboration on his autobiographical works as well as on their début novel, *Hollow Earth*, John is once again writing with his sister Carole E Barrowman. Audiophiles will be pleased to learn that an unabridged talking book version of *Exodus Code* is forthcoming from AudioGO on 12 October, with the download version being available on the same day that the novel is published.


JOHN AND CAROLE E. BARROWMAN
TORCHWOOD
EXODUS CODE
THE WORLD IS ENDING. THE MADNESS IS SPREADING.
BBC BOOKS

"John and Carole have been talking to BBC Books for a couple of years now about writing a *Torchwood* novel," reveals the editor of *Exodus Code*, Steve Tribe. "It takes place a few months after *Miracle Day* and features Jack, Gwen, Rhys and Sergeant Andy, and it's mostly set in Peru and South Wales, with some detours to Washington, London and the middle of an ocean... We worked up a storyline along with John and Carole, and then they went away and wrote it!"

WHAT'S IT ABOUT?

It starts with a series of unexplained events. Earth tremors across the globe. Women being driven insane by their heightened and scrambled senses. And the world is starting to notice – the number one Twitter trend is #realfemmefatales. Governments and scientists are bewildered. The world needs Torchwood, but there's not much of Torchwood left...

And it's been a very positive collaboration, according to Albert DePetrillo, senior editorial director at BBC Books. "*Exodus Code* offers the type of bold storytelling that *Torchwood* fans love," he tells **DWM**, "but it's perhaps the secret of the show's success that it has always been a character-driven show, and few people know these characters as well as John Barrowman. We're absolutely delighted to be publishing John and Carole's *Torchwood* novel!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's *Torchwood* written by Captain Jack himself!

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* DVDs, CDs and books!

THE SONIC SCREWDRIVER REMOTE CONTROL WAND!

The Wand Company has produced a sonic screwdriver universal remote control based on the Eleventh Doctor's version of the tool that no Time Lord should be without. This gesture-based device uses infrared to control entertainment systems including TVs, iPod docks and DVD/Blu-ray players and can store up to 39 remote control codes. Constructed from diecast metal and copper-plated, the wand has a soft-touch grip and has been hand polished. The tip of the sonic lights up when in use, and pulses when in standby. It also features 13 authentic sound effects from the TV series. The *Doctor Who* sonic screwdriver universal remote control will be available in the autumn, priced £59.95 – but **DWM** has **THREE** of these super sonics to give away. Just answer this question:

Which of the following functions *haven't* we seen the sonic screwdriver perform?

- A Removing screws
- B Unlocking doors
- C Turning lead into gold

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this ringing endorsement at the start: "IT'S CONSIDERABLY MORE THAN A SCREWDRIVER!"

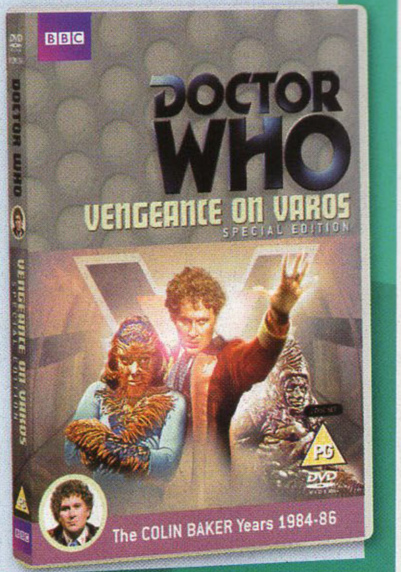
VENGEANCE ON VAROS on DVD!

There's a treat in store this month for fans of the Sixth Doctor. A Special Edition of 1985's *Vengeance on Varos* is released on DVD on 10 September, priced £20.42. This two-disc set, starring Colin Baker as the Doctor and Nicola Bryant as Peri, is packed with brand new extras and BBC Worldwide has kindly given us **FIVE** copies to give away. One could be yours if you can answer this monstrous question:

What was Nabil Shaban's Sil seen eating in this story?

- A Mars Bars
- B Marshminnows
- C Jodie Marsh

Phone **09011 542 222** to enter, or post your answer to the address below, starting with these words: "AND CUT IT... NOW!"



THE DALEK PROJECT GRAPHIC NOVEL!

The Eleventh Doctor battles the Daleks in a stunning new graphic novel, *Doctor Who: The Dalek Project*, written by Justin Richards and drawn by Mike Collins.

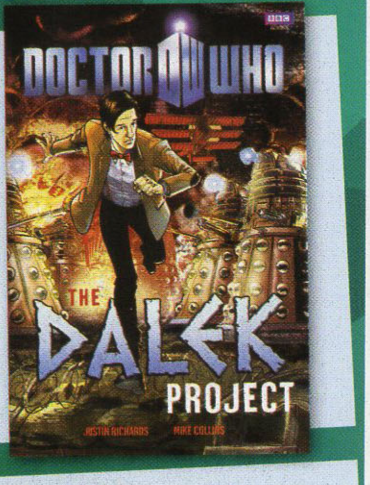
It's 1917 – the height of the Great War – and Hellcombe Hall is a house full of mystery. Most mysterious of all, the drawing room seems to open directly onto a muddy, corpse-filled trench on the Western Front… Arriving at this stately home, the Doctor meets Lord Hellcombe, an armaments manufacturer who has a new secret weapon he believes will win the war: he calls it 'the Dalek' Soon, the Doctor and his new friends are in a race against time to prevent the entire Western Front from becoming part of the Dalek Project!

Published by BBC Books on 6 September, *The Dalek Project* will be available in hardback for £14.99. We have **FIVE** copies to give away to readers who can answer this combative question:

In which TV adventure did the TARDIS apparently arrive during World War One?

- A *The War Machines*
- B *The War Games*
- C *Warriors' Gate*

Phone **09011 542 223** and leave your details to enter, or post your answer to the address below, marking your entry with this grim summation: "ONE OF THE MOST TERRIBLE TIMES IN EARTH'S HISTORY."



THE MASTERS OF LUXOR on CD!

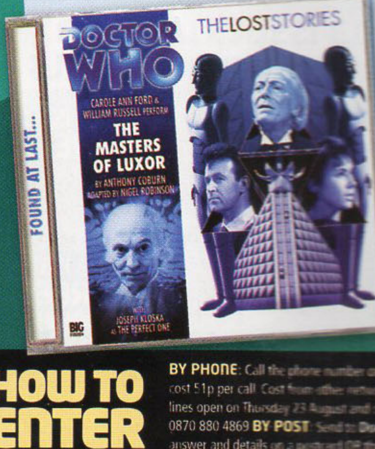
As part of its *Lost Stories* series of audio productions, Big Finish has adapted Anthony Coburn's *The Masters of Luxor*, which features the First Doctor and sees the TARDIS being drawn down to an apparently dead world. For this new audio version, William Russell and Carole Ann Ford return to their original roles of the Doctor's companions – Ian and Susan – to bring this story to life.

Released this month, *The Masters of Luxor* is available on CD and for download, priced £16.99/£14.99. We have **FIVE** CD copies to give away if you can answer the following question:

What device indicates a malfunction in the TARDIS?

- A The error detector
- B The fault locator
- C The mistake indicator

Phone **09011 542 224** to enter or post your answer to the address below, marking the address with the Doctor's outburst: "EVERYTHING'S GONE TO POT!"


DOCTOR WHO
THE LOST STORIES
CAROLE ANN FORD & WILLIAM RUSSELL PERFORM
THE MASTERS OF LUXOR
BY ANTHONY COBURN
ADAPTED BY NIGEL ROBINSON
FOUND AT LAST...
WITH JOSEPH KLOSKA AS THE PERFECT ONE
BIG FINISH

THE HIGHLANDERS on CD!

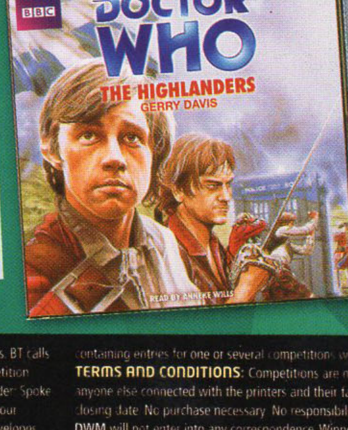
When the TARDIS brings the Second Doctor, Ben and Polly to eighteenth-century Scotland, the travellers become caught up in the conflict between the British forces and the determined highlanders.

Anneke Wills, who played Polly in the original TV version of *The Highlanders*, reads Gerry Davis' novelisation of the story for its release on CD and for download on 6 September. This new talking book is priced £13.25 but, thanks to AudioGO, we have **FIVE** CD copies to offer to our readers. To be in with a chance of winning one, answer this question of identity:

Who does the Doctor claim to be in *The Highlanders*?

- A Doctor von Wer
- B Captain von Trapp
- C Robin van Persie

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, starting with Polly's cross-dressing compliment: "THOSE DRESSES REALLY DO SUIT YOU, DOCTOR!"



HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 23 August and close at midnight on Wednesday 19 September 2012. Service Provider: Spoke 0870 880 4869 **BY POST:** Send to Doctor Who Magazine 451, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 19 September 2012.

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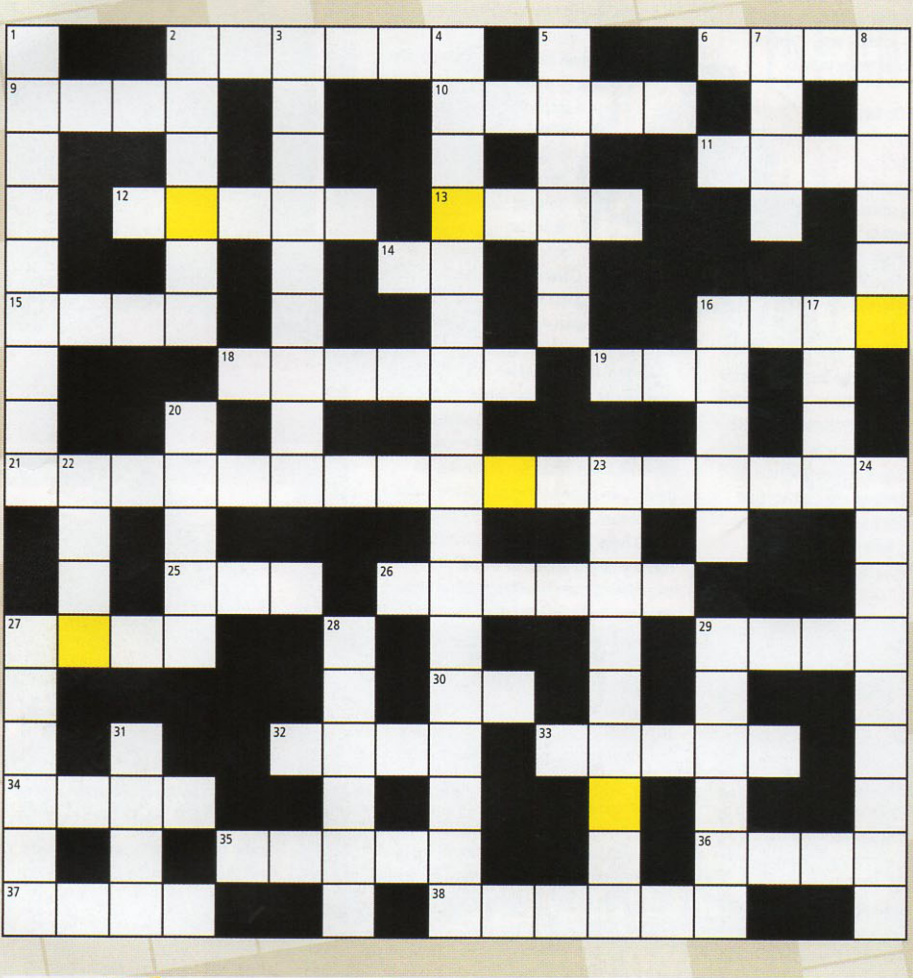
CROSSWORD

Think you know your Sally Sparrow from your Salyavin? Then test yourself with this puzzle!



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PHONE 0901 154 2232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

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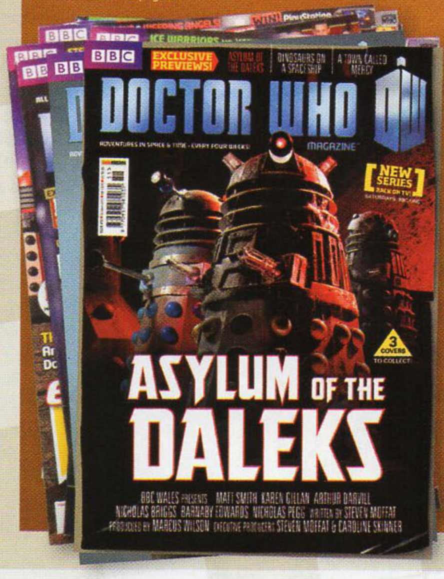


ACROSS

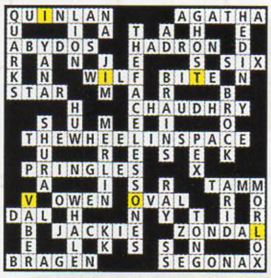
2 (and 8 Down) Army troops engaged 37 Across here (6,6)
6 (and 27 Down) Clown encountered by the First Doctor (4,6)
9 (and 2 Down) Actor who worked with the Ninth and Tenth Doctors (4,6)
10 Doctor on the Moonbase (5)
11 The Seventh ____ (4)
12 Type of Dalek revamped for the new series (5)
13 Time ____ (4)
14 She handcuffed herself to Robert Mugabe (2)
15 "A dirty rotten grass" (4)
16 Planet notable for the wrecks of crashed spacecraft (4)
18 Traitor on Sea Base 4 (6)
19 Time ___ (3)
21 Where some of the most dangerous creatures in the universe are held (6,2,3,6)
25 ___ dog – a description of character played by 9 Across? (3)
26 Leader on Terra Alpha (5,1)
27 Brian ____ – played Kert Gantry (4)
29 (and 20 Down) Writer who has written *Doctor Who* for both TV and audio (4,5)
30 Story code for story featuring 33 Across (1,1)
32 (and 17 Down) Lord Parmerdale crashed here (4,4)
33 Officer who battled Space Pirates (5)
34 She was killed by one of the Rani's traps (4)
35 Van Statten suggested Rose and Adam might like to do this (5)
36 Creatures deployed by the Cessair of Diplos (4)
37 Type of robot encountered by the Doctor (4)
38 Weapon used by the Chancellery Guard (6)

DOWN

1 Where the Wirrn originated (9)
2 See 9 Across
3 A precious metal (9)
4 A reaction to shapeshifting aliens (6,2,3,6)
5 Lord Cranleigh's driver (6)
7 *The ___ Legion* – **DWM**'s first comic strip (4)
8 See 2 Across
16 Worshipped by the Swampies (5)
17 See 32 Across
20 See 29 Across
22 A companion of the Doctor, perhaps (4)
23 (and 24 Down) ________ *on a* ________ (9,9)
24 See 23 Across
27 See 6 Across
28 Amy's aunt (6)
29 Played by Richard Henry in *The Trial of a Time Lord* (6)
31 ___ Vyon – brother of 22 Down (4)

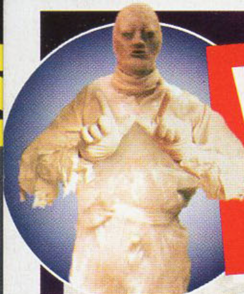
ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: TIVOLI

JUST FOR FUN! Who was the double of Princess Strella? | Who played the role of Manussan Chela? | Who was the assistant of Emil Keller? | What was the advice of Donna's Fortune Teller? ANSWERS ON PAGE 82



WOTCHA!

The page that couldn't tell the difference between you and me and half an acre of dandelion and burdock.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS

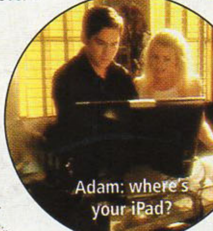
#22 THE OLYMPIC TORCH

So it didn't happen in the end, although for a while it looked tantalisingly possible. There was a packed stadium, a breathless sense of occasion, and an unstoppable deluge of bumbling inanity from Huw Edwards. But when it came to the crunch, it was a no-show from the four billion alien dandelion seeds. There was no shock-horror reveal of the empty seats (well, not until the following day anyway), and no need for a passing Time Lord to save the human race by scooping up the Olympic Torch and turning it into a Beacon of Love.

Naturally the team who made *Fear Her* knew perfectly well that it wouldn't be long before 2012 snuck up on them and made the episode's hitherto sensible climax seem slightly implausible, but the real fun of comparing a very-near-future *Doctor Who* with the eventual reality lies not in the big grandstanding events but in the smaller stuff, the cultural and technological detail nestling in the background. *Fear Her* takes a jokey punt on 2005's *X Factor* winner Shayne Ward releasing a Greatest Hits album in 2012, a prediction which now seems wildly optimistic: six years on, we're considerably more familiar with the fact that Simon Cowell's muppets enjoy brutally short careers. Shayne Ward has notched up just six chart singles – scarcely enough for half an album – and he was dumped by Cowell's record company over a year ago.

Every *Doctor Who* fan is familiar with a long litany of such predictions, some more accurate than others: we've long since had BBC3 and a female Prime Minister, but we have yet to see disintegrator guns, Krynoid-walloping laser cannons or Milton Johns flying to Jupiter. Perhaps the most quietly impressive of the accurate ones can be found in *Doctor Who*'s very first episode, when the unearthly Susan Foreman anticipates Britain's switch to a decimal currency. This was a hot topic in 1963, a government committee having just reported its findings after a two-year inquiry, but we didn't actually make the switch until 1971, fully eight years later. Susan's line, "Of course, the decimal system hasn't started yet," is thrown out with such nonchalance that its original impact has now been lost. A decimalised Britain seems as obvious to us today as it did to Susan back in 1963, but on *Doctor Who*'s opening night that line was a really important one: strange, attention-grabbing, ridiculous, spooky even.

Admittedly, some things have weathered less subtly. It's fair to say that nobody in 1966 imagined that *Doctor Who* would still be soldiering on 20 years later, so the decision to set *The Tenth Planet* in the unimaginably futuristic space year of 1986 must have seemed a safe bet. "You mean you have sent people to the moon?" gushes Ben breathlessly. "Yeah, an expedition just returned!" comes the reply. Oh dear. Small wonder that in his novelisation, published seven years after Neil Armstrong had done the deed, Gerry Davis opted to shunt the story's setting on to the year 2000 and to have an expedition return from Mars instead, thus generating a second hopeless guess. (With horrible irony, when 1986 did eventually roll around, the only space-related story on anyone's mind was the tragedy that befell the space shuttle *Challenger*, so in one ghastly respect *The Tenth Planet*, with its stricken astronauts, edged closer to reality than anyone would have wished.)



Adam: where's your iPad?

And so, from *The Mind Robber*'s Hourly Telepress to *Battlefield*'s King of England, *Doctor Who*'s predictions are rarely bang on the money. And that's fair enough. More telling is what the show *fails* to predict. Imagine how many space stations, moonbases, seabases and sandminers might have been spared disaster had their crews enjoyed access to Skype, or indeed to anything even faintly resembling the internet. And here we return to more recent times, because *Fear Her* isn't the only story to set itself in a futuristic 2012. There's also *Dalek*: "God, that's so close," remarks Rose. And indeed it is – but not so close that anybody on the production team knew what Steve Jobs had up his sleeve. This is a 2012 without a smartphone or an iPad in sight, despite the fact that Adam Mitchell is a cutting-edge technology geek who gets visibly turned on by every piece of kit he encounters. Seriously, what's he doing with that manky old desktop? It's just *soooo* 2004.

IN A NUTSHELL: As usual, Oscar Wilde said it best: "There is nothing worse than being too modern; one is apt to grow old-fashioned quite suddenly."

It's hope... and it's courage and it's love.

TOP TEN PLANETS

- GRUNDLE IN THE WIND
- SARN OF A PREACHER MAN
- SENSE-SPHERE WORKING OVERTIME
- BIRDHOUSE IN YOUR SOLOS
- KARN GET YOU OUT OF MY HEAD
- GOT TO GET YOU INTER MINOR LIFE
- EYE OF THE TIGUS
- MOONLIGHT SHADA
- KING OF THE RUMBLING SPIRIDONS
- TIGELLA WE ARE BEAUTIFUL

THE SIX FACES OF DELUSION

In the beginning was the show. And the show was without format. And Sydney Newman said, "Let there be rewrites." Which five of these early ideas are true, and which one is an unearthly fib?

Answer revealed at the bottom of the page.

1 In the summer of 1963 the role of the Doctor was offered to Hugh David, later known to *Doctor Who* fans as the director of *The Highlanders* and *Fury from the Deep*.

2 In an early document drawn up in May 1963, the characters who eventually became Ian, Barbara and Susan were called Cliff, Lola and Biddy.

3 Phyllida Law (Emma Thompson's mother and, many years later, a guest star in *The Sarah Jane Adventures*), auditioned for the role that became Barbara.

4 Among the actors considered for Ian Chesterton was Gerald Flood, a regular in Sydney Newman's earlier series *Pathfinders*, who later played the Fifth Doctor's robot companion Kamelion and his King John avatar.

5 Among the actresses considered for the role of Susan were Jackie Lane and Anneke Wills, who later played Dodo and Polly respectively.

6 In an early draft of *Doctor Who*'s first episode, the fictional pop singer admired by Susan was called Fred Grub. This gave rise to the following tragically deleted line of dialogue: "Grub-dub. He's left it all behind. Oh Mr Chesterton, he teaches me to throb!"

THE STOCKBRIDGE ENGLISH DICTIONARY

BEN DAHEER: sign outside Uri Geller's house.

KARUNA: Deva Lokan term for Bing Crosby.

SNYDER: a character in *Earthshock* compared with one in any other story.

STUART HYDE: what Jamie shouted to Bonnie Prince Charlie at the Battle of Culloden.

TOBY ZED: what sits on Windsor Davies' shoulders.

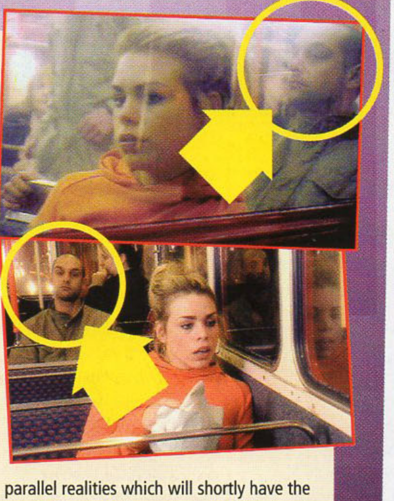
TRISILICATE: JNT's suggestion to Ms O'Mara when rehearsing *Dimensions in Time*.

UPPER BOAT: where a Drashig shoves its head in Episode Three of *Carnival of Monsters*.

ZANIUM: a very eccentric Billy-fluff.

SUPPORTING ARTIST *of the month*

"For the first 19 years of my life, nothing happened – nothing at all," murmurs Rose Tyler's elegiac voiceover during the opening moments of *Army of Ghosts*. Well, just you hold it right there, missy, because that's where you're wrong. If you weren't so busy munching chips and staring vacantly out of the window, you might have noticed that the bloke who just got on the bus and sat down directly behind you is possessed of telekinetic powers. Keep your eye on him as the shot changes. ZAP! Suddenly he's two rows back. How the devil did he do that? The only possible answer is that he's from another dimension, and his unobtrusive act of teleportation is a crafty subliminal foreshadowing of all that stuff about parallel realities which will shortly have the whole Tyler family zapping about like fleas on a pan-dimensional griddle. Either that or it's a teensy-weensy bit of a cock-up. You decide.



ANSWERS: page 76 – It's Nancy from the Nut Hutch on the Time-Space Visualiser; page 81 – **Just for Fun!** Romana, Johnathon Morris, Captain Chin Lee, "Turn left!"; above – **The Six Faces of Delusion** The counterfeit casting is number 4. Everything else is gloriously true.

NEXT ISSUE...

GOODBYE

PREVIEWS OF

THE POWER OF THREE

&

THE ANGELS TAKE MANHATTAN

WE SAY FAREWELL TO AMY AND RORY IN ISSUE 452 OF...

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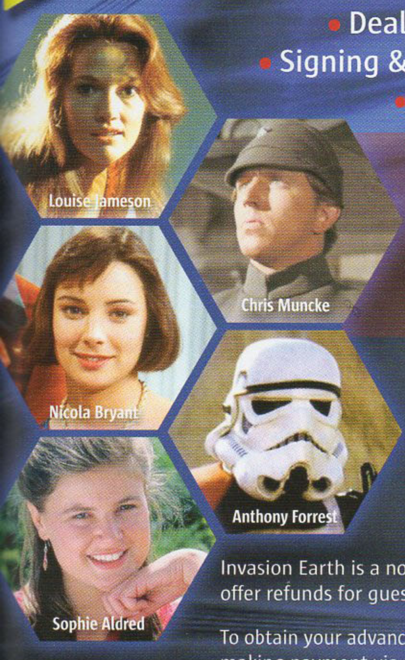

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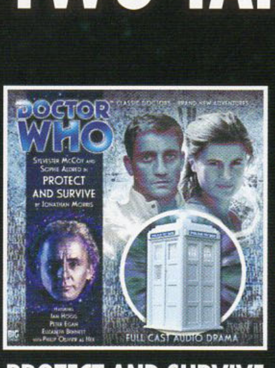

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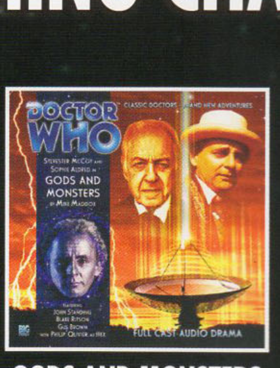
JULY 2012

BLACK AND WHITE
AUGUST 2012



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